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Whole No. 45

# The Essay-Proof Journal

Devoted to the Historical Background of Stamps



Proof of Four-Pane Plate of Brazil 1940  
World's Fair Souvenir Sheet (See p. 30)

Official Journal of the Essay-Proof Society

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## Contents

New York Postmaster's Miniature Plate of Nine Proofs, by <i>Clarence W. Brazier, D.Sc.</i> .....	3
La Reimpression du "New York," (Review) by <i>C. W. B.</i> .....	16
Revenue Essays & Proofs to Smithsonian .....	16
Centennial Stamped Envelopes, by <i>Thomas D. Perry</i> .....	17
Norwex .....	23
Report of Auction Sales of Proofs, by <i>Sol Altmann</i> .....	24
Proofs of the Brazil Souvenir Sheets, by <i>Fred Barovick, Ph.D., D.Mus.</i> .....	27
Philatelic Congress Proof Exhibits at St. Louis, by <i>Clarence W. Brazier, D.Sc.</i> .....	32
In Memoriam .....	34
Marcus Wickliffe Baldwin Bank Note Engraver, (continued) by <i>Thomas F. Morris</i> .....	35
United States Patent Office, by <i>Sol Altmann</i> .....	41
U. S. XX Century Essay designs, Models & Proofs, by <i>Sol Glass</i> .....	42
Die Fledermaus Squeaks, by <i>P. H. T.</i> .....	44
Philadelphia Bank Note Co. 1876 Essays, by <i>Clarence W. Brazier, D.Sc.</i> .....	46
Addenda to Essays for U. S. Adhesive Postage Stamps, by <i>Clarence W. Brazier, D.Sc.</i> .....	50
Newfoundland Revenue Essays, by <i>C. M. Jephcott, Ph.D.</i> .....	45
Society Official Business .....	56



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# New York Postmaster's Miniature Plate of Nine Proofs

*By Clarence W. Brazier, D.Sc.*

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Philatelic Congress Book*

*Edited and Copyrighted, 1954, by John D. Pope III*

A collector of the United States 1845 New York Postmaster's Provisional 5 cents stamp in unused condition may occasionally find one on similar white, bluish, gray or blue paper of identical engraving without manuscript initials and without gum, that is not a stamp. Scott's U. S. Catalogue states "These stamps were usually initialed "A. C. M." (Alonzo Castle Monson) in red ink by a post office clerk before being sold or passed through the mails." However in the *Metropolitan Philatelist* of June 1890, p. 48 a lot of 17 covers was reported as used in 1846 from Boston that had no initials. The Catalog lists variety "c. Without signature." It states the stamps were:—"Printed from an engraved plate of 40, (5 horizontal by 8 vertical) by Rawdon, Wright & Hatch. The die for the head of Washington on then current bank notes was used in preparing the central portion of the stamp." The finally accepted plating of this stamp by A. Hatfield, Jr. published in 1921, shows marks by which each of the 40 positions in the stamp plate may be identified, although it requires magnification.

## Reprints

Below the stamp listing, *Scott's U. S. Catalogue* states as fact:—

"About 1862 a new plate was made from the original die. Sheets of the new plate had nine stamps arranged in three rows of three. Each differs slightly from the other, the most prominent variety being the middle stamp in the lower row which has the white stock shaded by crossed diagonal lines."

"From this plate reprints were struck in black on deep blue and white papers. The stamps on the original plate are 1½ mm. apart while those on the reprints are separated by 2½ mm. Other impressions were struck in blue, green, red and brown on white bond paper. Price of reprints about \$27.50 each."

The word "reprint" in my opinion has been used loosely in America in the past, when exact history is unknown, to cover nearly any printing of a stamp design that may vary in color, paper, perforation, gum, and even sometimes in engraved design, from the issued stamp. In Europe its use is now more precise while in the early days (1840-1870) it was philatelically unbounded.

The *Illustrated Catalogue of All Known Reprints* originally published in German by Dr. Kalkhoff, as Revised by Major Evans, London, 1892, gives this "explanation of the term Reprint" by C. Lindenberg.

"Every unused stamp is looked at distrustfully, as it *might* be a Reprint or something akin. There are not a few collectors who, judging prematurely, pronounce a rare, unused stamp to be a Reprint, to their own loss and disadvantage."





S. B. Ashbrook Photo

Enlarged Photo. of Ackerman Miniature Sheet

“Let me first define the term Reprint, a point on which even old collectors do not always agree. A Reprint means the manufacture of obsolete stamps, which however *might* still be admitted for postage; they are printed from the ORIGINAL DIES OR PLATES as used at the time when the stamps were issued to the public by the Post-office.”



The *Philatelic Dictionary* by B. W. H. Poole & Willard Wylie, 1922, defines "REPRINTS.—Impressions from the original plates, blocks or stones from which stamps were printed, taken after the issue of the stamps to post offices had ceased."

The *American Stamp Collectors Dictionary* by Harry M. Konwiser, 1949, quotes E. D. Bacon's definition from *Reprints of Postal Adhesive Stamps*, London, 1900. "To be strictly reprints the impressions must consist of those of obsolete stamps, printed from the same die, plate, block, or stone as used to produce the originals, after the issue of stamps by the P. O. had ceased." Bacon added "but when impressions are printed directly from the original engraved die, or from a new plate or stone made from that die, they are usually included under the same term."

*Webster's New World Dictionary*, 1953, College Edition defines the noun:—"reprint"—"in *philately*, a stamp, not to be used for postage, *printed from the original plate*, often with different paper and ink, after the issue of the stamp has ceased." (Italics here used for emphasis.)

As these unsigned and not used New York so called "reprints" while reproduced from the same die and transfer roll relief, were printed from a plate of only nine subjects, and the issued stamps were printed from a plate of forty subjects, it is clear to me that the former cannot possibly be "reprints" from the stamp plate, and their being termed "reprint" is a misnomer. Hence about 1930, my curiosity was aroused, and I have since tried many libraries and questioned students who might know, to find any documentary evidence that might justify *Scott's U. S. Catalogue*, or tell what they really are with the actual date of printing; but so far without any success. None of the author's statements that follow are documented, hence the authors alone are responsible for the quotations that are given here.

## Early Uncertainty of Classification

The early stamp catalogs were uncertain as to the correct classification of the New York Post Office 5 cents stamp. John Edward Gray's *Hand Catalogue* dated London, 1862, does not list it under "United States of North America" but under "New York." A. C. Kline's *Stamp Collectors Manual* (catalog) dated Philadelphia, 1862, lists it among "United States—Despatch Stamps," and in his 1865 catalog under "Special Despatch and Express Stamps" which *Scott's catalogue* now lists as "Local Stamps." Sever and Francis, Cambridge, (Mass.) *Catalogue* of June 1863, lists it under "City-Post Stamps" which also includes the two P. O. D. 1851 Carrier stamps.

In the *Stamp Collectors Magazine* (London), November 1, 1863, p. 152, in "Addenda to Mount Brown's Catalogue of Postage Stamps" we find this opinion stated as a fact.

"New York Post-Office, large rect.

This stamp, well known to collectors by the designation of 'big-head', was formerly supposed to be a government issue, but is now ascertained to prove one of Mr. Hussey's legions of postal offspring. Having been exceedingly rare for some time, it now makes appearance both on white and blue paper."

Note this apparently refers only to the issued black stamp well known here on both blue and white papers. The expert engraving, made from a model designed by James P. Major, was an expensive work that would have cost Robert Hunter Morris, P. M. much more time and money, if the Washington "big-head" formerly engraved by William Humphreys for a bank note produced by Rawdon, Wright & Hatch, had not been used for the vignette of this stamp.



The only engraved counterfeit reported by Rev. R. B. Earee in his *Album Weeds* is the well known German effort containing the word FALSCH in both lower corners, that probably dates after 1864. *Album Weeds* also reports three poor lithograph counterfeits, one of which may have been that referred to by George Hussey in the following denial letter quoted from the same London magazine dated February 1, 1864, on pp. 31, 32.

MR. HUSSEY AND THE AMERICAN STAMP USUALLY DESIGNATED "BIG-HEAD."

To the Editor of the 'Stamp-Collector's Magazine.'

Dear Sir.—I have had my attention called to your publication, the *Stamp-Collector's Magazine*. At page 152, in your November number, you say:—

'New York Post-Office: large rect. This stamp, well known to collectors by the designation of "big-head," was formerly supposed to be a government issue, but is now ascertained to prove one of Mr. Hussey's legions of postal offspring,' &c.

I would hereby advise you to be more careful of your wholesale assertion. To my best knowledge and belief, I never, either awake or asleep, thought of doing that wrong to the community of stamp collectors or dealers. Why you should have selected me as the scapegoat I know not, but can assure you that no man living can be more averse to counterfeiting of the original. I had at one time twenty-five, which I sold at prices varying from fifty cents to one dollar; the last I parted with about the time of your November issue. Of the counterfeits I have seen one, and only one. It came, or was brought to my office to be compared with the originals that I was known to have. The said counterfeit came from Boston, Massachusetts. You would be but doing me justice by a counter statement, as I can fully satisfy any correspondent you may confide in this side the water of my innocence, as I have never offered either to buy or sell a single one of those said counterfeits.

Your further remarks about my fertile imagination may, for aught I know of you, apply equally as well to yourself as me; and as I can see no harm to come of its fertility, or its cultivation, will beg you the favour of a copy of your magazine re-investing me as a gentleman beyond counterfeiting a stamp of his Uncle Samuel's.

Very respectfully yours,

GEORGE HUSSEY.

New York."

"(Mr. Hussey totally misunderstood our remarks. We had not the slightest intention of stigmatising him as a forger of the stamp in question. We were informed, and merely repeated our information in the pages of the magazine, that the 'big-head' was one of Hussey's own stamps; and we meant no sneer in alluding to the fertility of his invention. We forbear repeating one or two well-known proverbs that strike us as applicable in the present case.—Ed.")

In a later *Stamp Collectors Magazine* dated London, August 1, 1866, p. 125, there is published a long biographical sketch of George Hussey and Hussey's Post reprinted from *Literary Album*. It states that Hussey had been appointed in 1836 to a position in the old Bank of New York for twenty years. "His well-known probity and business energy"—and "so great was the confidence felt by the business community in Hussey's integrity and energy, that he soon quite monopolized the business in his line."



There is not in either of the two above quotations from the 1863 and 1864 *Stamp Collectors Magazine* any reference whatever to the red, brown, green or blue prints. The whole story appears to refer only to the issued stamps, and a recognized counterfeit.

We today find black issued stamps both on blue and white papers, and John N. Luff's "Postmaster's Provisional Stamp", 1937, lists both papers "without signature." Prints from the plate of nine so closely match those from the plate of forty stamps on similar papers, that they would then have been considered the same.

## Hunter's 1894 Study

Frederick W. Hunter in the *Metropolitan Philatelist* dated March 1894, wrote a very studious, historical and extensive paper on "The Five Cent Black New York, Postmaster and Government Stamp." But nothing appears in the Hussey papers to justify Hunter's statement under sub-title "TYPE II SECOND TRANSFER 1862."

"Made for George Hussey, of Hussey's Post, of 64 Pine Street, New York City."

"Nine stamps to the plate, three rows of three, black on cream, white and blue measuring 21 x 28 mm., brown, blue, red and green on white, measuring 20½ x 27½ mm., spaced, 2½, 1½, and 2 mm. apart."

This is the first mention of the color prints that I have found in print.<sup>1</sup>

Mr. Hunter also described in detail marks found on each of the nine positions in this plate by which the sheet might be reconstructed, or plated, which will be passed here and considered later. He continues:—

"The difference in the measurements is caused by the contraction and expansion of the paper, the black on cream wove and blue wove papers being very thin, and the brown, blue, red and green are on thick white wove paper."

"It will be remembered that George Hussey, of Hussey's Post, had the above stamps on sale at 64 Pine Street for \$5 the set consisting of six stamps. The American Bank Note Company claim that they never reprinted the 5c black New York in 1862 or at any other date."

That statement that Hussey sold sets of prints from the plate of nine, if true, is the only statement I have found actually connecting Hussey with these prints. Hunter gives no date as to when Hussey sold them to collectors. John Luff's book repeats this from Hunter with qualifications.

Hussey's letter of 1864 admitted that he sold genuine New York stamps, but I have not been able to find any other reference to Hunter's undocumented statement that he sold prints from the plate of nine which would be identified by the six colors, including black on white wove and blue wove. In fact I have not yet seen any black prints from the miniature plate of nine printed on white wove paper, although I do have them on yellowish-gray wove and on stout transparent India paper, which was probably what Hunter (and Luff) mentioned by mistake. This is the first statement as fact I have found that Hussey sold color prints which come only from the miniature plate.

<sup>1</sup>George B. Sloane reports in *Stamps*, September 25, 1954, that late in 1865 a stamp dealer (not Hussey) advertised.—A set of five varieties—"red, green, brown, blue and black" for \$2.75. This advertisement ran for several months thereafter, and by 1869 this dealer reduced his set price to \$2. He also says George Hussey offered New York Postmaster's stamps for sale in 1866.



Hunter made a few other mistakes and misstatements of facts that probably have misled most later student writers and show his writing is not infallible. He stated the stamp plate was 10 x 10 with 100 positions and "in any strip of twenty stamps I have seen," whereas we now know he could not have seen any such strip because the stamp plate has been proved to be 5 x 8 with 40 positions. We therefore have good reason to question Hunter's statement that the miniature sheet of nine was made for Hussey in 1862, when he knew Hussey denied it, especially as Hunter also states that the American Bank Note Co. denied making them at any time. This company began to operate in 1858 when Rawdon, Wright, Hatch & Edson merged into it. The latter firm had inherited the original die, and any plates for the New York Postmaster's that had not previously been destroyed.

It is apparent that some of Hunter's undocumented statements were responsible for misleading contemporaneous and later students and writers, including John N. Luff, and Scott's U. S. Catalogue, as to the so called 1862 Reprints he said were made for Hussey.

### O. S. Hart's 1911 Study

In 1911 O. S. Hart published "Some Notes on the New York Postmaster's Provisional Five Cents Black 1845." Hart and Hiram E. Deats had each accumulated about 400 of these stamps and John N. Luff took hold to complete a plating that seemed to indicate not over 10 x 5 or 50 positions on the stamp plate. He also wrote the Foreword, and Historical Note with a final chapter titled Reprints.

In this chapter Luff seems to have been influenced by Hunter's paper of 1894. He states:—

"The reprints were first made about 1862. Records have not been found to confirm this date but it is given on the authority of leading collectors of years ago who are known to have been careful students and investigators of such matters and whose statements have always proved reliable. The reprints were made for George Hussey of New York, proprietor of the well known Hussey's Post and also an extensive dealer in stamps, especially of the Local Posts. We do not know what authority Mr. Hussey had for ordering these reprints, since the original owner of the stamps, Postmaster Robt. H. Morris, had died in 1855. Possibly it was not considered that any authority was needed, in view of the fact that the stamps had long been superseded by the regular Government issues and the reprints could not be used for any purpose except to amuse stamp collectors."

"A new plate was made for the reprints. It has been said the work was done by the American Bank Note Co. but they have denied it. The new plate contained nine stamps, arranged in three rows of three." etc., etc.

So far as I have been able to find, the misreading of the 1863 London story and Hunter's 1894 paper that quoted it, are the main basis for these statements. It seems queer that in view of the denial of both Hussey and the American Bank Note Co. whose integrity and honesty are proverbial, that the earlier undocumented misstatements would be given preference.

The A. B. N. Co. had the original die that had a "scar on the neck" on prints made in 1858. The plate of nine shows no such scar, hence must have been made from the original unscarred state of the die and the transfer roll made from it. This proves that the 1862 date is wrong, as no one but the possessor of that transfer roll could have made the plate of nine.



The continuous policy of the A. B. N. Co. and of their predecessor Rawdon, Wright, Hatch & Edson has been to retain all dies, transfer rolls and plates in their vault and print from the plates only upon order of the authority for whom they were made. That either of these firms of engravers would make a new plate of nine and prints in several colors for anyone, of a postage stamp that achieved official approval by the U. S. Postmaster General is to me unthinkable. Luff also quoted Hunter's story about Hussey's selling the set of six colors, and remarks "I think it probable that this may have been so at some time but not always. In my experience the reprint on gray-blue paper is much the commonest, while that on thin white [India] paper is very scarce. I do not think the reprints in colors were printed until some time later than the other two." This will be discussed later.

Luff then quotes the first *Stamp Collector's Magazine* story of November 1, 1863, but omits quoting Hussey's denial published February 1, 1864, and states "This seems to point to the reprints on white and blue paper but says nothing of colored impressions." and "The variations in size are, of course, due to irregular shrinkage of the different papers after being wet for printing." The measurements of the design are therefore not important. I submit that it said nothing about reprints or color prints and no doubt referred to the original stamps.

Much of this statement is opinion that appears to be based on wrong premises, not facts. Mr. Luff in his great book "Postage Stamps of the United States 19th Century Issues, 1902" in the chapter on the "New York Postmaster's Stamp," which is repeated in the 1937 edition of "Postmaster's Provisional Stamps," again states as fact without documentation, some of Hunter's earlier statements which were denied by the American Bank Note Co.

"About 1862 a new plate was made from this die for George Hussey, of Hussey's Post. He was an obliging gentleman who supplied large quantities of locals and other stamps to the trade. When originals were not obtainable he made good the deficiency with reprints, or, rather than disappoint his customers, had new plates and stones made, that he might furnish the stamps required. The productions have been called by harsh names in later years, but perhaps the critics failed to appreciate the gentleman's intentions."

In view of Hussey's 1864 respect for "a stamp of his Uncle Samuel's" it seems hardly fair to connect the New York stamp with an opinion about the many small local posts that were outlawed by Uncle Samuel.

Luff then describes the miniature plate of nine and the prints made from it, ending with: "As there were no originals in these colors these impressions are, at best, only proofs."

## The Miniature Plate Proofs

This last statement in John N. Luff's book that "these impressions are, at best, only proofs" solves the problem as to what they really are. In the 1937 edition of Luff's "Postmaster Provisional Stamps" edited by Hugh M. Clark, the listing under Reprints is dated "1862 (?)" indicating the date is uncertain.

Over the past twenty-five years I have had and carefully studied all the die proofs known of this stamp from which the listing was made in Scott's U. S. Catalog. Also all the plate proofs from both the plate of forty and plate of nine, and I have completed plating the latter in all colors and on all known



papers except India and yellowish-gray wove. Among these my collection includes the only known blocks from the plate of nine, including a brown block of six with an overlapping brown block of four, and a green block of four. And I have had several large marginal singles. There are two complete sheets of nine black on blue paper known to me; one now in the Miller Collection in the New York Public Library with 12 mm. left margin that the Scott Stamp & Coin Co. had from Luff in 1916, and the other is illustrated here, from the Ackerman Collection (Figure 1). Elliott Perry sold the Ackerman sheet to George B. Sloane. He heard of another, said to have been many years in a private collection. So there may be three black sheets now existing on blue paper.

All the evidence gathered from my study of prints from this miniature plate of nine, in lack of any definite documentation to the contrary, convinces me that they were preliminary trial color plate proofs and normal color black proofs on several trial papers, submitted for approval of Robert Hunter Morris, Postmaster of New York about July 1, 1845.

Original 1845 trial color die proofs from the perfect state of the die are now known in shades of violet, deep blue, dark green, orange-yellow, vermillion and brown, as well as proofs in black. Morris probably wished to see proofs from a plate to help decide upon the size of the sheet, as well as determine the color and so I believe a preliminary plate of nine was prepared and proofed in black as usual on India paper, and on cream bond paper in red, brown, green and blue.

Only a few colors of engravers inks were available in 1845. Apparently they used each for trial color die proofs. And the same ink colors, eliminating yellow and violet, were used for the trial color plate proofs. That the die proofs and preliminary plate trial color proofs match identically indicates printing from the same supply of ink, as shades of colors then varied with each batch, and still do so today.

## The Fear of Counterfeiting

Postmaster Morris assumed office on May 21, 1845. He was a lawyer, particular, and shared the general fear of counterfeiting that helped delete authorization of postage stamps from the Act of March 3, 1845 which reduced postal rates to a basic five cents. This is shown in his July 14 *New York Express* advertisement announcing his having caused the stamp to be prepared, viz: "To prevent counterfeits they will be sold only at this office and the branch office." And after the stamps were printed they were sold after being initialed in red ink as a further effort to avoid counterfeiting. That 1845 law as passed still contained a Section 5 prohibiting "any counterfeit stamp of the Post Office Department of the United States issued by authority of this Act," although the stamps had not been authorized.

Even as late as March 1847, after the law was passed authorizing postage stamps "as evidence of prepayment of postage," the Postmaster General wrote Robert H. Morris, who was his agent arranging for preparation of the 1847 stamps, asking whether some unusual paper might be used to make counterfeiting more difficult. Paper similar to that used on the 1845 New York stamps was then used for the U. S. 1847 stamps also produced by the same firm.

Hunter, and Luff mention having seen Robert H. Morris' 1845 letter copy book. Percy Doane and George B. Sloane (1933) saw it in the custody of Monson Morris a grand nephew of Postmaster Morris who later moved from New York to Aiken, S. C. This 1845 book, if it contained letters to Rawdon, Wright & Hatch might tell the date when the preliminary plate proofs were made. His 1847-48 letter copy book is now in the Collectors Club Library.



## Papers

In 1845 colored hand made paper as used by bank note engravers was generally crude and raw in color as compared with similar papers that greatly improved in soft coloring over the next fifty years. Good colored hand made paper was then probably scarce. Reliable bank note engravers were the selling agents for these paper makers. It is said that only two firms in America produced such paper at that time. Winthrop S. Boggs tells in the *Collectors Club Philatelist* that these 1845 stamps were printed on Wilcox & Co., Ivy Mills hand made paper, which mill was near Wawa, Delaware County, Pa. It is therefore logical to assume that consideration was given by printing preliminary proofs from the plate of nine on samples of white, gray and bluish wove papers of three thicknesses from a source that could be controlled and not available to counterfeiters. The hand made papers varied in thickness, and I find three of bluish wove papers which were approved and used for these stamps. In my opinion the blue faded on exposure to sunlight producing various shades, even white when wet in waters with chemical content. No proofs known were gummed.

## Opinions of Other Students

Charles W. Brooks in the *Collectors Club Philatelist* for July, 1945, in an excellent paper entitled "The Reprints of the New York Postmaster's Provisional Stamp" quotes more extensively of the history given herein, and concludes they were probably made by the American Bank Note Co. as salesmen's samples at an undetermined date. That Hussey sold them at prices not consonant with what he could have sold them had he had any quantity worth having the plate and reprints made.

Elliott Perry says "For all I know the sheets of nine could have been trial colors of 1845, or salesmen's samples if such things were made as early as 1845." I have not known of such samples at that early date.

Stanley B. Ashbrook very kindly sent me the two photographs herewith illustrated and, as it supports my own conclusion, I quote from his letter of September 3, 1953:—

"Regarding this so-called 1862 [?] plate—about the only thing I have is a memorandum that I made years ago, perhaps in the early 1920's. In a conversation with Bob Emerson and Percy Doane, the subject came up about the 1862 [?] plate and Percy stated that he didn't believe that the plate of 9 was made in 1862, was not a reprint plate and that it was a trial plate made prior to the plate of 40."

"I made a memo at one time that perhaps Doane may have been right and that originally Morris ordered a plate of nine intending to sell a sheet at 50c in order to pay the cost of manufacture but that the P. M. G. advised against any charge over face and that Morris then decided on a plate of 40, selling a whole sheet at \$2.00 or half a sheet at \$1.00. It seems logical that the 1862 [?] prints in various colors may have been 'trial colors' submitted to Morris from the plate of nine of 1845."

This is all very logical and probably just what did happen. It conforms with all the tangible evidence we now have in the proofs themselves.



## 1845 5c Proofs From Plate of Nine

Color numbers by Ridgway with Descriptive Names by Brazer.

**9X1P3a.** Plate proof on semi-transparent aged India paper .0025" thin. (scarce)  
69 o/5 black

**9X1TC5.** Trial Color Plate Proofs on 21 f/2 dull faint o-y-yellow semi-opaque bond paper .003" to .005" thick.

5 i/0 deep o-o-red (scarlet)  
11 n/0 v. dusky orange (brown)

1 block of 6 known #4, 5, 6, 7, 8, 9.  
1 block of 4 known #1, 2, 4, 5.  
1 horizontal pair known

35 n/1 dim dusky green

1 block of 4 known #1, 2, 4, 5

47 m/1 dim dusky g-b-blue

**9X1P5a.** Plate proof on 21 f/3 dingy faint o-y-yellow (gray) semi-transparent wove paper .0025" thin. (scarce)

69 o/5 black

The following blue wove papers are probably handmade and vary in thickness. The blue is subject to fading and is sometimes found more grayish-blue.

**9X1P5b.** Plate proof on 49 f/2 dull faint blue semi-transparent wove paper .0025" thin.

69 o/5 black

**9X1P5c.** Plate proof on 49 f/2 dull faint blue semi-opaque wove paper .0027" thin.

69 o/5 black

2 complete sheets of 9 now known (1 in N. Y. Library)

**9X1P5d.** Plate proof on 49 f/2 dull faint blue opaque wove paper .003" thick.

69 o/5 black

## The Plate

The miniature plate of nine was no doubt steel, as was the larger plate of 40 as billed July 12, 1845. When the transfer roll relief is pressed into the plate the metal displaced by the relief is squeezed into the margins of the design. It usually bulges up in the gutters between the engravings. After all positions are transferred the plate is turned face down on a steel table and hammered from the back to flatten the bulged gutters. The face of the plate is then generally burnished in the gutters so as to remove the faint crease marks resulting from flatting. This miniature plate was not finished by burnishing. Fortunately for those plating the single positions these faint crease marks are a help. They occur in the vertical gutters between the top and bottom curved labels as shown by black arrows in the illustration.

After polishing, the soft steel plate was ruled horizontally with an etching needle, showing lightly or invisibly on the print, locating the exact center of the oval surrounding the vignette, which passes thru the lowest wig curl to the left of Washington's face. The horizontal lines thru the top and central row axis were 30 mm. apart while that thru the bottom row axis was only 29 mm. apart.<sup>2</sup> Similar vertical guide lines were drawn 23 mm. apart located 6 mm.

<sup>2</sup> These measurements are taken from the brown trial color proof blocks of six and four on bond paper and may vary slightly on other papers.



to the right of the designs in the first and second vertical rows. Another guide line fell 6 mm. to the right of the third vertical row of impressions. Where these horizontal and vertical guide lines crossed a needle point was pressed into the soft steel plate by hand to make a position dot that later located the siderographic point attached to the shaft of the transfer roll. These point sinkages in the plate filled with ink when prints were made. The siderographic point was set 6 mm. to the right edge of the design and located on the horizontal axis of the relief design on the roll. The relief was transferred from the die onto the transfer roll with the longest dimension of the design on the circumference of the roll. When the transfer roll relief is lowered onto the plate its exact location on the underside of the transfer roll cannot be seen, and is only determined by locating the siderographic point directly over the position dot previously indented in the plate. The hardened roll is then pressed into the soft steel plate and rocked back and forth under several tons pressure until a replica of the original die engraving is transferred into the plate. The resulting plate of nine designs thus had vertical gutters between the designs 2.5 mm. wide, and the horizontal gutter between the first and second rows is about 2 mm. wide while that between the second and third rows is 1.5 mm. to 1.75 mm. wide. The stamp plate of 40 positions was laid down with the designs about .5 mm. closer together and the position dots seen on the stamps are that much nearer to or exactly on the side of Washington's face.

As the position dots were located by a human hand there is some slight variation in location and size of the dots as seen on the prints of vertical positions 2, 5, 8 and 3, 6, 9 of the second and third vertical rows. The plate being laid down in vertical rows there are no position dots in the first vertical row positions 1, 4 and 7 as the dots used to locate these positions fell 6 mm. to the right of the designs and after transferring the second and third vertical rows over the dots, are found in the bottom of the wig curl of the adjoining positions 2, 5, 8 and 3, 6, 9. All this has been explained at length as I have found observation of location and size of the position dots very helpful in determining the respective positions of single prints as later described.

## Plating Positions

In transferring this plate, positions 6 and 8 were first inaccurately located and had to be erased with a stone and then the hollow on the face of the plate was flattened by hammering the back and a re-entry was made in correct location. Some of the deepest engraved lines were not fully erased and thus were printed, resulting in what are known as double transfers.

In position 6 remaining lines of the original transfer may most easily be seen below the bottom border as curved dashes below F and E of FIVE and a similar curved dash near the right bottom edge of the design. Similar marks also occur on the stamp plate of 40 positions under design positions 2 and 4.

On the original die the top border line does not touch the curved line above the POST OFFICE label. All positions on this miniature plate had these top lines recut so as to touch in the center, except positions 1 and 7 which were not recut there, or the non touching may be due to a light transfer.

In position 8 the double transfer is clearly visible in five colorless circles on the fine lined white neck stock on the neck over CE of CENTS, that has been called a "shaded stock."

After transferring, some of the soft corners were sharply re-engraved and the shapes of the colorless little shapes in the corners were varied by this recutting.





Constant Varieties Indicated by Arrows.



In positions 1 and 4 there is an identical curved line on the neck stock that probably resulted from a thread of metal temporarily attached to the face of the transfer roll, which was pressed into the plate. It is longer on position 4 and extends into I of FIVE. On heavily inked prints it sometimes also appears in letter I on positions 1 and 7.

On position 7 there is a flaw in the right border line near the end of the CENTS label design, as though the engravers tool had slipped into the vertical gutter, also making three distinctive marks in the gutter between the ends of the value labels on positions 7 and 8.

Although sometimes printed very lightly, the light crease lines in the gutters are a help in final location of difficult plating positions. They are not exactly the same in more than one position.

## Position Marks

Frederick W. Hunter in 1894 published the following list of marks he discovered. Some of his I have not repeated here because they occur in most positions or cannot be found and I have added detail within brackets for clarification. I have added some of my observations in parentheses, and with arrows to distinctive marks on the illustration that should be more helpful than descriptions, although they do not all show on this halftone illustration. (Figure 2).

No. 1. Engraver's line or stroke running from chin through stock to coat; (The top frame and curved lines do not touch. There is no position dot in curl.)

No. 2. Engraver's line [1 mm. above] running parallel to top of stamp from "O" in office to right end of stamp. (This is so light it seldom printed) (Small high position dot in curl.)

No. 3. Engraver's line running. [ $\frac{3}{4}$  mm. above] parallel to top of stamp from "P" in POST to "O" in OFFICE. (Very light and almost invisible.) Engraver's line in lower portion of ellipse (line under neck stock) above right of "E" in FIVE [seldom] running into stock. (Small high position dot in curl.)

No. 4. Engraver's line or stroke running from chin through stock to coat, similar to No. 1. (Engravers line in I of FIVE. The top frame and curved lines do not touch. There is no position dot in curl.)

No. 5. Engraver's line parallel to top of stamp over NEW in NEW YORK. (Large low position dot filling curl.)

No. 6. Engraver's line below stamp running from stamp below (F and) E in FIVE, and one below right end of lower corner. (Small high position dot in left of curl.)

No. 7. (Right frame line broken at leaves about S of CENTS. There is no position dot in curl. Top frame and curved line do not touch.)

No. 8. Heavy dot left of [margin opposite] lower portion of "F" in FIVE. Diamond shading in stock. (Result of a double transfer. Line in thick stroke of E in FIVE. Very low position dot in curl.)

No. 9. (Frame line to right of stamp thin at right of ellipse and missing on leaf at end of CENTS label. Very large position dot in curl.)

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## Hawaii 1861 Hawaii Engraver

Mr. Dearborn, 14 School Street, Boston, was the engraver of the Hawaiian [1861?]  
2c old issue. (*The Stamp Collectors Record*, August 1866.)



## La Reimpression du "New York"

By Consul Klep and Robert Delapierre

A Review by C. W. B.

*Balasse Magazine* for September 1954

This extensive article published in Bruxelles in French has been translated into English by the kindness of Miss Louise Clemencon. The information it contains about identification of positions was obtained from a plating by Brazer of the nine positions of the brown trial color proofs, with a glossy photograph of the Ackerman sheet and a bleached print on which the plating marks were circled in pencil, and notes similar to those given in the above article on The Miniature Plate of Nine Proofs. All this was furnished Consul Klep by Clarence W. Brazer who was requested to sign each of the nine trial color proofs on the back. No permission was given for publication and there is no mention of the American author of this information in the magazine, nor of the photograph which was reproduced.

Enlarged illustrations of each of the nine positions are arranged in order with notes indicating the plating positions as given by Brazer, to which Delapierre has added several observations of his own for each position. Most of the additions are not constant for other prints and the reader should be cautioned against accepting these additional notes which the author claims show how to identify prints not from the stamp plate of forty.



## Revenue Essays and Proofs to Smithsonian

T. Coleman Andrews, Commissioner, U. S. Internal Revenue Service, and Dr. Leonard Carmichael, Secretary of the Smithsonian Institution in Washington, dedicating a 144-frame display of U. S. revenue stamps, proofs and essays in the Smithsonian's Division of Philately recently. This exhibit, along with two special cases, represents a small part of the 100,000 specimens included in the recent transfer from Internal Revenue Service.



History Was Made When The World's First Typewriter  
was used to address Centennial Stamp Envelopes

## Centennial Stamped Envelopes

By Thomas D. Perry, E.P.S. 38C

ED. NOTE: Two E.P.S. Charter members track down the elusive typewritten addressed envelopes of 1876. Herewith Thomas D. Perry tells the story of the typewriter and a search that has lasted for years; and reveals facts not heretofore set down in the annals of Philately. Not Essays or Proofs but an interesting and obscure incident to delight all philatelists.

Several years ago the writer picked up a Centennial stamped envelope, in green, with a typewritten address and an exposition cancel. For some unknown reason it fascinated him. In showing the item to a fellow member of the local stamp club, Henry Gingrich, his memory clicked and he said: "My father gave me one like that many years ago, I didn't pay much attention to it, and I doubt if I can find it again. Father's story ran something like this: there was a typewriter at the Centennial Exposition in 1876, which was then considered a marvelous machine. There was a booth where you could pay a small sum and have a letter written home on the typewriter, with a typewritten address on a Centennial envelope. This one I am giving you, was sent by me, as a young boy, to my mother."

Henry Gingrich continued his hunt but never found the envelope, but the writer's curiosity was too great to forget the incident. He had been given a Remington typewriter by his grandfather in the early nineties, an extraordinary possession in those days, and was the envy of his classmates. There was a typewriter at the college office for official documents, but no other student had one. Since that student experience there have always been several typewriters in our home, among them one of the very early folding portables. Our children were raised with typewriters in their laps!

Perhaps a year or two, after the Gingrich episode, Marcus White (E.P.S. 20c), the veteran envelope collector, showed a copy almost like mine. That started the hunt in earnest, and the two of us have been after typewritten addresses ever since, but with discouraging results, less than a dozen between us that bore authentic date marks before 1885.

One of the intriguing phases of this research was the early history of the typewriter, in the years between the Civil War and the Centennial Exposition. Christopher L. Sholes, of Milwaukee, is generally given credit for the invention, although many others were involved. He was a retiring type of man, of marked ingenuity, but neither a mechanic nor a salesman. James Densmore, of Meadville, Pennsylvania, soon joined forces with Sholes, and though boisterous and utterly untidy in appearance, he was a high pressure salesman with indomitable optimism. The third member of the group was George W. Yost, a suave gentleman and a most convincing talker. Any partnership arrangement between them was informal, but their individual abilities, when combined, made an unbeatable team. Between 1867 and 1873 more than fifty models were made, all of them on next to no credit, and few were manufactured for sale. Densmore was a hard taskmaster and insisted that every difficulty that was discovered be eliminated by a new model. They had no money and no credit and had to move their venture from shop to shop, as the mechanics became discouraged. There was no cash to build machines for sale, nor for travel or any kind of promotion. The asking price of \$125.00 in those days was a staggering sum and few prospective customers showed any interest in the contraptions, as they were generally called.



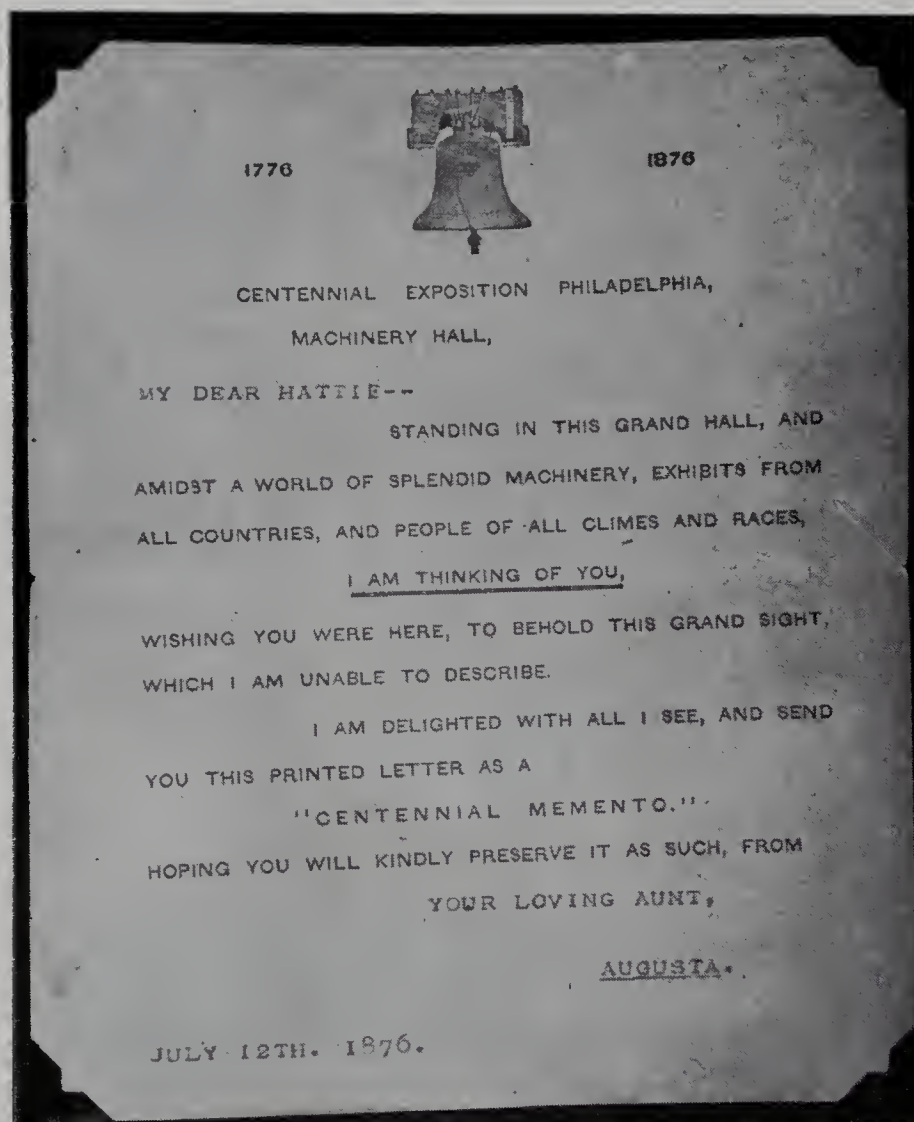


Fig. 1.

The printed "Wish you were here" message; friends name and your signature typed in.

(Collection of Marcus W. White)

Fig. 2.

The "Curiosity Breeding little joker"



(Courtesy The Bettman Archive)



Early in 1873 Yost succeeded in interesting Philo Remington, an early owner of what became the Remington Arms Co. (later Remington-Rand), whose manufacturing business in firearms, sewing machines and farm implements was dwindling. He had available factory space and on March 1st, 1873 signed a contract to build 1,000 machines, the first deliveries being made in early 1874.

All were interested in making an attractive and efficient machine that would inveigle \$125.00 from the purse of prospective purchasers. Little had they anticipated what might be called the social barrier against *printed* letters, which proved to be almost insurmountable. Handwriting had become well established and gave evidence of personality and dignity. Typing was the same as printing, wholly impersonal and was regarded as an affront and insult either in personal or business letters. No one appeared willing to face this obvious degradation in their correspondence.

### Mark Twain Gives Needed Push

The curious turning point in this dilemma was the high pressure selling efforts that persuaded Mark Twain (Samuel L. Clemens), then in his prime, to plank down \$125.00 in cash for a machine, after almost no testing. There being no trained typists available, he undertook to run the machine himself, with somewhat exasperating results. His biography states that the manuscript for "Tom Sawyer", published in 1876, was the first lengthy document ever typed, double spaced, all in capitals and on one side of the paper. He was asked for a testimonial letter and produced, in March 1875, a quaint composition that had far more advertising value than anyone anticipated.

"Gentlemen: Please do not use my name in any way. Please do not even divulge the fact that I own a machine. I have entirely stopped using the type-writer, for the reason I could never write a letter with it to anybody without receiving a request by return mail that I would not only describe the machine but state what progress I had made in the use of it, etc., etc. I don't like to write letters, and so I don't want people to know that I own this curiosity breeding little joker. Yours truly, Sam'l L. Clemens."

Its whimsical tenor caused much apprehension in the minds of the typewriter folk, but it proved to be most effective in the market place.

The Centennial Exposition, in 1876, presented a most timely opportunity to demonstrate the new typewriter to thousands of visitors, and every effort was made for an effective exhibit. An attractive booth, typewriters, a pretty girl operator, as well as a supply of printed blanks and Centennial envelopes were arranged. The blanks provided a space for a typed salutation and a closing message, as is illustrated in Fig. 1. There was a charge of twenty-five cents for each letter, including the postage, which was a tidy bit of spending money in those years. It was reported that there were long waiting lines at this booth, whether because of the skill or beauty of the operator, or the thrill to the home folks, is not clear. It was anticipated that every recipient of such a letter would be keenly interested, and immediately become a prospective purchaser. The results were most disappointing, and there were discouraging years ahead before the typewriter could pay its own way.

Not until 1881, when the Y. W. C. A. in New York City organized a class of eight young ladies to learn typing, was there substantial progress in popularizing the commercial use of the typewriter. The immediate demand for typists far exceeded the available trainees, who were assured of a good job at the munificent wage of \$10.00 per week for much shorter hours than the universal working day of ten hours.

Research has not yet uncovered many details of this exhibit, although an authentic photograph of the typewriter at the exhibit is shown in Fig. 2. It was made by Remington



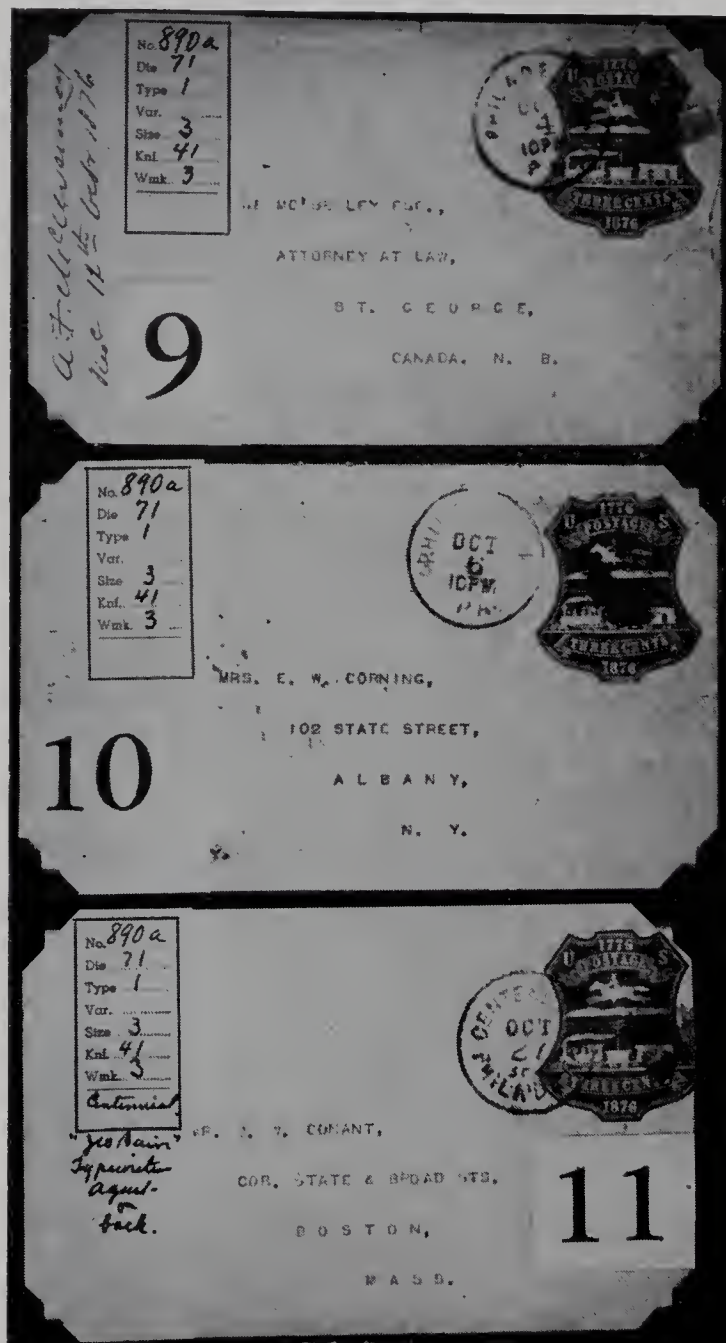


Fig. 3

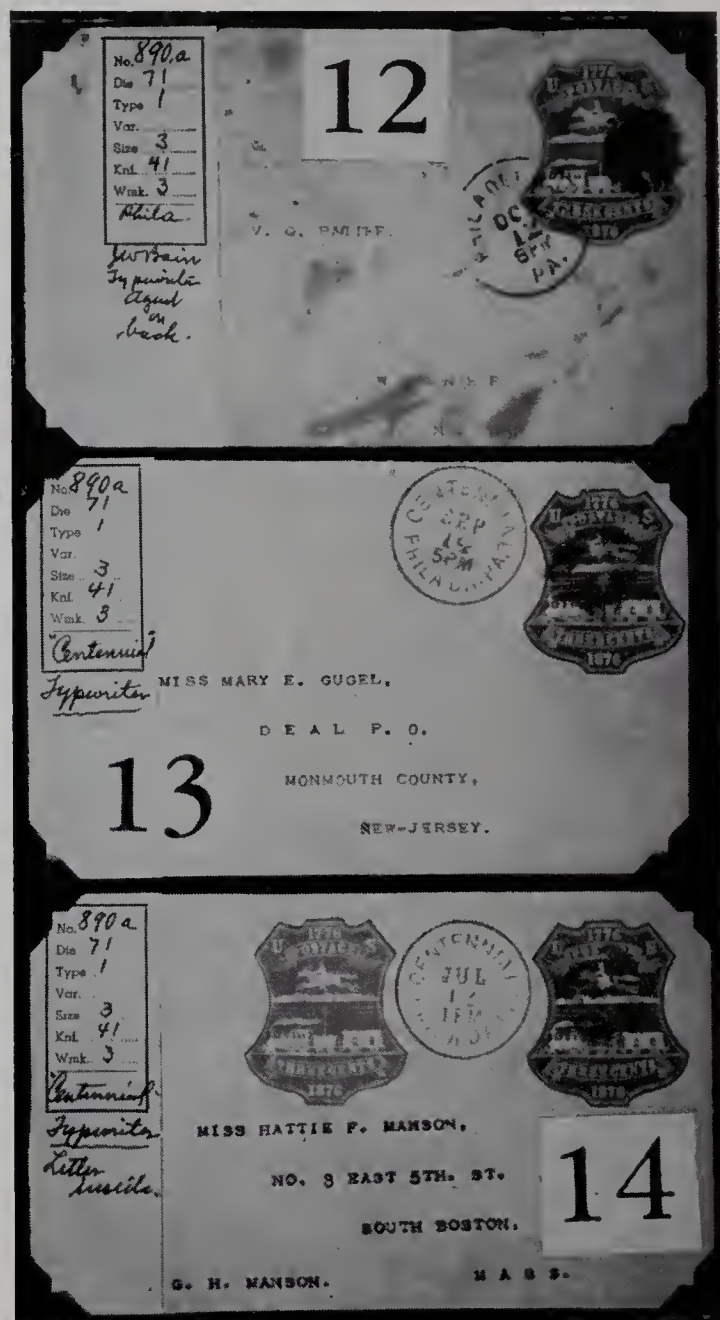


Fig. 4

Fig. 3. Collection of Marcus W. White. All without Serifs.

9. Cancellation: PHILADELPHIA/OCT 4/10 PM/PA.  
Back Stamp: CANADA/OCT 10/1876; not clear
10. Cancellation: PHILADELPHIA/OCT/6/10 PM/PA.  
Back Stamp: None.
11. Cancellation: CENTENNIAL/OCT/27/3 PM/PHILA'DA PA.  
Back Stamp: Fancy Purple Oval, 1 1/2" long: TYPE WRITER/  
J. W. BAIN, Agt./532 Walnut Street/PHILADELPHIA

Fig. 4. Collection of Marcus W. White. All with Serifs.

12. Cancellation: PHILADELPHIA/OCT 12/8 PM/PA.  
Back Stamp: Same as 11 above.  
Condition: Envelope Stained, and Typing Faded
13. Cancellation: CENTENNIAL/SEP 14/5 PM/PHILA'DA, PA.  
Back Stamp: None.
14. Cancellation: CENTENNIAL/JUL/12/1 PM/PHILA'DA, PA  
Back Stamp: None.  
Contents: Printed and Typed Letter shown in Fig. 1.  
Special: Left Stamp red, a Paste Over Cut to Shape. Not Easily Explained.



mechanics, with a background of sewing machine experience, and is gorgeously decorated, with floral designs, as was the custom of that day. All typewriter characters were capital letters and the use of upper and lower case did not develop until around 1883-85. Well authenticated envelopes with Centennial postmarks are known both with and without serifs, indicating that at least two typewriters were used at the exhibit.

It is reported that there were two competing exhibits close together, both of which attracted long lines of interested sightseers; the Remington typewriter, and the extraordinary and unbelievable talking machine, the telephone, developed by Alexander Graham Bell. There was a fascination about them both, but at the time, only one offered to send a message home!

## Addressed Envelopes Scarce

Only seven typewritten Centennial envelopes have been located by Marcus White and the writer, plus three more that have a Philadelphia, rather than a Centennial postmark. It seems quite probable that a number of others will be uncovered by readers of this story.

These are illustrated in Figs. 3, 4, 5 and 6, and are fully described in the captions. All of the Centennial envelopes are T-B 890, type 1, size 3, knife 41 and watermark 3. The local agent for these typewriters appears to have been J. W. Bain, and his rubber stamp, in purple, enclosed in a fancy oval  $1\frac{1}{2}$ " long, is on the back of envelopes 11 and 12, reading "TYPE WRITER/J. W. Bain, Agt./532 Walnut Street/ Philadelphia". Undoubtedly the exhibit was under his charge.

The story that the envelopes themselves tell runs about like this, assuming that all Centennial envelopes canceled at the Exposition were addressed on the exhibit machines. Three, 13, 14 and 15 have type with serif, and one, 11, is without serifs. The Centennial envelopes with Philadelphia cancelations indicate one, 12, with serifs, and two, 9 and 10, without serifs. This is a total of seven Centennial envelopes. It seems quite likely that the three Philadelphia cancelations may have been because the purchasers preferred to mail their own letters elsewhere, perhaps including a long hand personal letter. Then again they may have had no connection with the Exposition. Only envelope 14 had an enclosure, which is shown in Fig. 1. This message is printed in a purple ink, on an Oxford gray paper, slightly mottled, containing very short threads. It is a double sheet folded at the top. It is a fair presumption that this same printed message was in all of the seven Centennial envelopes, but there is no evidence. It is possible, of course, that some of these Philadelphia envelopes were addressed at the office of J. W. Bain, if some thrifty customer wanted to by-pass the twenty five cent fee charged at the Exposition.

It is more than probable that some readers will draw conclusions different from the above, since the writer has only given his best opinion, based on a careful study of the envelopes.

It is to be noted that all of these Centennial envelopes, as illustrated and described in this article, are of the so-called Hartford, die A, with the single line at the bottom of the curved label. All of the available evidence seems to point to the fact that only Hartford, die A, were sold and used at the Exposition. Presumably, but not necessarily, those sold and used at the Exhibition were produced on the press set up there. This appears to be a logical conclusion, unless and until valid proof is produced that the Philadelphia die B (with double line) was actually produced at the Exhibition, whether sold there or not. It is possible that the early catalogers made a mistake in naming the dies, but these designations have stood undisputed ever since Tiffany, Bogert and Rechert first published them in 1892.

It may be worth noting that the commemorative airmail envelopes sold at CIPEX (1947) had been printed at Dayton in advance, so that an adequate supply could be available for first day sales. Can anyone turn up evidence as to what actually happened in Philadelphia 75 years ago?



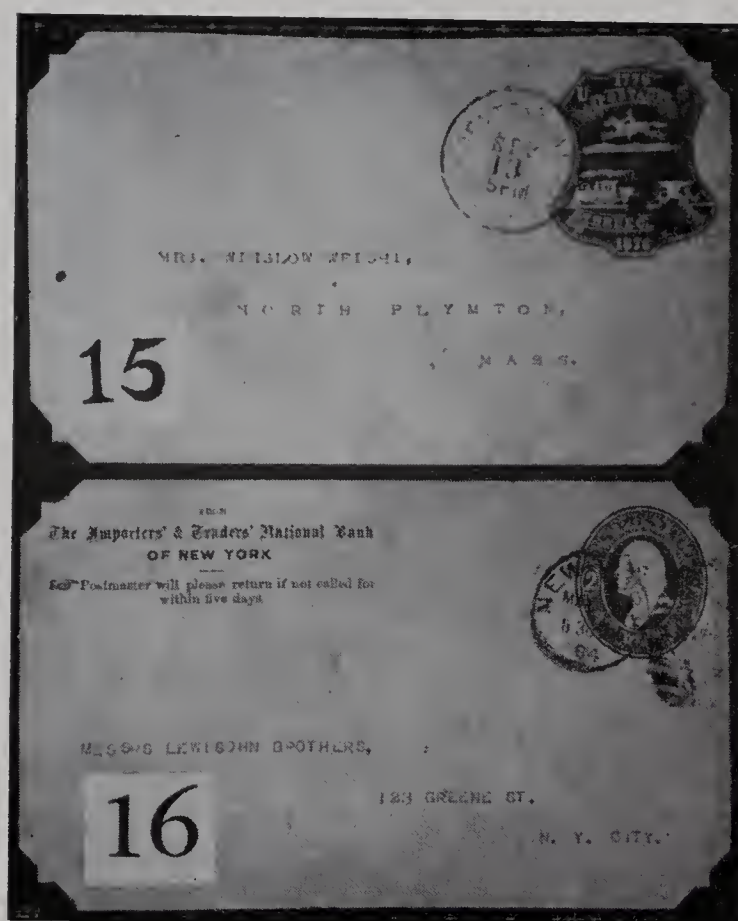


Fig. 5



Fig. 6

Fig. 5. Collection of Thomas D. Perry.

- 15. Cancellation: CENTENNIAL/SEP/13/5 PM/PHILA'DA, PA.  
Back Stamp: None.  
Serifs: Yes.
- 16. Cancellation: NEW YORK/MAY 3/5 30 PM/84.  
Back Stamp: Indicating receipt at 8 00 PM.  
Envelope: T-B 633, Fawn, S-5, K-50, Wmk-5.  
Serifs: None.

Fig. 6. Collection of Marcus W. White.

- 17. Cancellation: Killer only.  
Wrapper: T-B 381, with Round Corners, Wmk-2.  
Serifs: None.
- 18. Cancellation: NEW HARTFORD/1/DEC/CONN.  
Back Stamp: HARTFORD CONN/DEC/2/9 AM/REC'D.  
Envelope: T-B 644, Fawn, S-5, K-50, Wmk-5.  
Serifs: Yes.

The hunt for typewritten stamped envelopes brought to light a few subsequent to the Centennial, but it became apparent that typed addresses were quite unusual until the middle 1880's, and their finding adds a bit of zest to the story. These are illustrated as 16, 17 and 18 in Figs. 5 and 6.

The history of the typewriter indicates that the Remington No. 1, first available in 1874 and exhibited at the Centennial, was followed by model No. 4 in 1878. It is recorded that the enormous number of 1200 were sold in 1881, perhaps stimulated by the Y. W. C. A. typist trainees. In 1882 the sales were taken over by Wycoff, Seamans & Benedict and were handled entirely separately from the Remington Company, which was then limited to the manufacture of the machines.

The Caligraph typewriter came out about 1883 and then followed a considerable number of independent typewriters under various names. The Caligraph still had only



upper case characters, and the combination of upper and lower case letters did not appear until later, probably about 1885-86. At first every letter in a typewriter, either upper or lower case, had a separate key and type bar. The shifting mechanism, from capital to lower case on one key and a single type bar, probably dates from about 1890.

In retrospect it is not easy to realize how greatly a mechanical writer upset the social standards of the day, although even yet it is considered better taste to write personal letters of congratulation or of bereavement in long hand.

This search for typed addresses has been intriguing and the writer is still interested in seeing any typed envelopes with dates preceding 1885. Philatelic inoculations do not wear off easily, even though this study is a bit off the main philatelic highway, and has to do with the method of writing the addresses. The history behind a used cover is often more intriguing than the cover itself.

NOTE: Acknowledgement is made to "The Wonderful Writing Machine" by Bruce Bliven, Jr., published by Random House, New York City in 1954, for the historical data on the origin and development of typewriters.



## Norwex

On January 1st, 1855 Norway issued its first postage stamp. In order to commemorate this event, an International Stamp Exhibition will be held in Oslo from June 4th to June 12th, 1955.

The Exhibition is arranged by the Association of Norwegian Philatelic Societies in cooperation with the Oslo Filatelistklubb and the Norwegian Post Office.

The Exhibition will be known as "NORWEX" - OSLO 1955" and will be located in "The Artists House" near the Royal Palace. This building is a special exhibition building and will provide place for 800 to 1000 frames measuring 85 x 125 cm., each frame containing 12 pages of ordinary size.

The inauguration ceremony will be held in the new Town Hall and the Mayor of Oslo will give a reception there the same evening for the official representatives, members of the jury, exhibitors, visitors from abroad and others specially invited.

The Executive Committee cooperates with the "Stockholmia" exhibition, which is due to open on July 1st, 1955, and all collections exhibited at "NORWEX" will—if so is desired—be sent from Oslo in due time for the exhibition in Stockholm.

Yours faithfully,

JARLE O. STENS DAL

*Executive Committee:* Arnstein Berntsen, President; Per Gellein, Vice-President; Leiv A. Brecke, Secretary General; O. Homme, Representative of the Norwegian Post Office; Sven Chr. Francke, Finance Committee; Bjarne Grontvedt, Reception Committee; Wilh. Ulleberg, Technical Committee; Jarle O. Stensdal, Press- and Publicity Committee.



# Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E.-P. S. Catalog abbreviations. See E.-P. S. Catalog definitions in every Journal Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

**J. & H. Stolow, Inc., N. Y., June 2nd to 4th, 1954**

Reported by Sol Altmann

## 1869 United States

1c buff, small die proof .....	112P2	14.00
1c plate proof on India paper, block of 4	112P3	28.00
2c brown, small die proof .....	113P2	17.00
2c plate proof on India paper, block of 4	113P3	21.00
3c indigo, small die proof .....	114P2	19.00
3c plate proof on India paper, block of 4	114P3	22.00
6c slate-blue, small die proof .....	115P2	24.00
6c plate proof on India paper, block of 4	115P3	26.00
10c orange-yellow, small die proof .....	116P2	18.00
10c plate proof on India paper, block of 4 (thin) .....	116P3	14.00
12c green, small die proof .....	117P2	17.00
12c plate proof on India paper, block of 4 (thin) .....	117P3	11.00
15c Type 2, small die proof .....	119P2	23.00
15c plate proof on India paper, block of 4	119P3	60.00
15c Type 3, small die proof .....	129P2	27.50
15c plate proof on India paper, block of 4	119P3	100.00
15c On card, center inverted .....	129P4	125.00
24c green and violet small die proof .....	120P2	27.50
24c plate proof on card, block of 4 with part of imprint .....	120P4	27.50
24c On card, center inverted .....	120P4	200.00
	114E-Ch	15.00
30c blue and carmine, small die proof	121P2	27.50
30c plate proof on India paper, block of 4	121P3	41.00
30c On card, center inverted .....	121P4	200.00
90c Lincoln, small die proof .....	122P2	32.50
90c plate proof on India paper, block of 4	122P3	190.00
90c On card, center inverted .....	122P4	200.00

## 1869 Plate Essays

1c orange-brown imperf. in stamp paper, o. g. block of 4 .....	112E-Dc	47.50
1c buff, imperf. on stamp paper, o. g. block of 4 .....	112E-Dc	35.00

1c yellow-brown perf. 12, grilled, block of 4 .....	112E-De	24.00
2c dark brown perf. grilled, block of 4	113E-De	25.00
2c singles, grilled, 8 varieties & Colors	113E-	45.00
3c blue, perf. & grilled, block of 4	114E-Ch	15.00
3c orange-brown, perf. & grilled, block of 4	114E-Ch	15.00
3c black-brown, perf. & grilled, block of 4	114E-Ch	15.00
3c rose-red, perf. & Grilled, block of 4	114E-Ch	15.00
3c green, perf. & grilled, block of 4	114E-Ch	15.00
3c yellow, perf. & grilled, block of 4	114E-Ch	15.00
3c orange, perf. & grilled, block of 4	114E-Ch	15.00
3c violet, perf. & grilled, block of 4	114E-Ch	15.00
3c singles, grilled, seven colors .....	114E-Ch	35.00
5c orange, perf. 12, block of 4 with imprint at top .....	115aE-Fd	67.50
10c orange, perf. 12 .....	116E-Dk	15.00
90c orange-red, imperf. on stamp paper, horizontal pair .....	122E-Cc	30.00

## 1869 "Atlanta" Trial Color Plate Proofs on Cardboard

1c in five colors complete .....	123TC	100.00
2c in five colors complete .....	124TC	
3c in five colors complete .....	125TC	
6c in five colors complete .....	126TC	
10c in five colors complete .....	127TC	
12c in five colors complete .....	128TC	
14c in twelve colors complete .....	129TC	
24c in twelve colors complete .....	130TC	
30c in fourteen colors complete .....	131TC	
90c in ten colors complete .....	132TC	

## Stamped Envelopes

1876 Centennial, eleven different Trial color proofs, cut square .....	U218TC	95.00
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## Post Office Seals

1877 "Post Obitum" proofs on India, single  
and block of 4 -----OX3P3 13.00

## U. S. Revenue Essays &amp; Proofs

26 B-colored essays, type similar to Scott's

R3 imperf. pair and 6 blocks of 4,  
seven different color combinations -----

160.00

\$5000. green and black proof on bond paper  
mounted on card 95x140mm

R133aP5 410.00

\$200. green and dark red on India R102P3 95.00

Bruce G. Daniels, Boston, Mass., June 5, 1954

Reported by Sol Altmann

## United States

1845 5c sepia New York, large trial color  
die proof and vignette essay  
9X1TC1 48.00  
5c green New York, large trial color  
die proof and vignette essay  
9X1TC1 50.00  
5c dull orange New York, large trial  
color die proof and vignette  
essay -----9X1TC1 51.50  
5c scarlet New York, small trial  
color die proof ---9X1TC2 26.50  
5c green New York, small die proof  
9X1TC2 27.00  
5c in 5 colors New York, essay por-  
trait medallions on bond paper  
9X1Eb 33.00  
5c black New York, plate proof on  
bluish wove paper -----9X1P5 24.00

5c blue New York, trial color plate  
proof on cream wove paper  
No. 8 -----9X1TC5 22.50

5c green New York, trial color plate  
proof on cream wove paper  
9X1TC5 21.50

5c brown New York, trial color  
plate proof on cream wove pa-  
per No. 7 -----9X1TC5 21.50

5c vermilion New York, scar & dot  
in P trial color small die proof  
on India paper stamp size  
9X1TC2 22.50

1861 1c carmine, perf. between coupon  
plate essay, horizontal pair  
63E-Bh 25.50

1c carmine, imperf. between coupon  
plate essay, horizontal pair  
63E-Bi 25.50

Irwin Heiman, Inc., N. Y., June 23, 1954

Reported by Sol Altmann

## United States

1867 10c very dark carmine on blue line  
safety paper, 91x26mm, un-  
listed -----89E- 19.00  
10c violet, 10c very dark carmine, 10c  
black 28x26mm on brown line  
safety papers, 3 varieties un-  
listed (Sturgeon Pat.) ---89E- 24.00  
10c violet-black on stiff bluish, 39x  
45mm overprinted blue oval  
with crown, "VB" and "Brit-  
ish Consulate" -----89E- 19.00  
Nat. Bank Note Grill Essay, circular  
experimental 14mm diameter,  
on white wove, perf. & gum-  
med, block of 4 (unlisted)  
79E-C 22.00  
3c deep pink on thick white gummed  
paper -----82E-Aa 23.00  
3c black, margin defect, partially ad-  
hered to paper mount 82E-Aa 18.00  
3c deep pink with experimental  
"Washington, D. C., Feb. 21"  
circular cancel in black,  
mounted -----82E-Aa 22.00  
3c black, with experimental canc.  
63x80mm similar but larger  
letters -----23.00  
Frame similar, printed in blue,  
vignette covered with grill  
22x28mm (unlisted) ---82E-E 19.00

Center grill essay on white wove, perf.  
block of 6, two inverted, sheet  
margin has mss. inscription  
"Subjected to a half hours pres-  
sure after embossing," unlisted

82E-D 21.00

Same, strip of 3 on yellow wove pa-  
per, left essay has red frame,  
other 2 have experimental pen  
strokes, unlisted -----82E-D 21.00

Frame similar with embossed num-  
eral "3" 6 bars in center, all  
in dark blue on violet, imperf.  
unlisted -----82E-D 23.00

1861 Large numeral "3" overprinted blue  
on 3c two singles and a pair  
different types or colors, plus  
another type of numeral only,  
unlisted -----65E- 16.00

1861-66 2c black imperf. on green tinted  
wove paper, horizontal pair  
with experimental pen stroke,  
unlisted (Francis Patent.)

73TC7 19.00

1864 3c rose, (Loewenberg Patent) hori-  
zontal block of 10 with full  
imprint in bottom margin, im-  
perf. -----65E- 37.50

1893 Columbians, 1c to \$5. complete with  
official envelope ---230-245P4 57.50

H. R. Harmer, Inc., N. Y., July 19, 1954

Reported by Sol Altmann

United States		
1862-68	2c black, large die proof, die sunk India on card (68x78mm) with Impt. of Nat. B. N. Co., N. Y. and die No. 1030	
	73P1	95.00
	2c black large die proof on laid battonne paper (40x47mm) overprint in red with large "SPECIMEN" -----	73PS1 75.00
	2c black small die proof, (Cat. 20.00) -----	73P2 22.00
	2c black plate proof on India paper, block of 12, with impt. and plate No. 28 at Bot.	73P3 180.00
	2c black plate proof on India paper, sheet of 200 with margins all sides and Impt. and plate No. 28 at bot. of each pane -----	73P3 750.00
	2c set of 5 trial color plate proofs on card "Atlanta"-----	103TC4 36.00

H. R. Harmer, Inc., N. Y., October 19, 1954

Reported by Sol Altmann

United States		
1845	5c dark blue New York, on bond, small die proof (31x28mm)	
	9X1TC2	26.00
The next 27 lots were overbid, see below.		
1869	black "Atlanta" trial color plate proofs on card 1c to 12c complete set of 6 -----	123-28TC4 50.00
	Same in scarlet, (Cat. \$36.00)	123-28TC4 52.00
	Same in brown, (Cat. 36.00)	123-28TC4 38.00
	Same in green, (Cat. 36.00)	123-28TC4 38.00
	Same in blue, (Cat. 36.00)	123-28TC4 42.00
	15c black frame, scarlet center (Cat. 20.00) -----	129TC4 30.00
	15c black frame, green center (Cat. 20.00) -----	129TC4 23.00
	15c scarlet frame, green center (Cat. 20.00) -----	129TC4 23.00
	15c brown frame, green center	129TC4 18.00
	15c brown frame, blue center	129TC4 18.00
	15c green frame, black center	129TC4 20.00
	15c green frame, blue center	129TC4 18.00
	15c blue frame, black center	129TC4 18.00
	24c black frame, scarlet center (Cat. 20.00) -----	130TC4 24.00
	24c black frame, green center	130TC4 18.00
	24c scarlet frame, black center (Cat. 20.00) -----	130TC4 21.00
	24c brown frame, blue center	130TC4 18.00
	30c black frame, scarlet center	131TC4 18.00
	30c black frame, blue center	131TC4 18.00
	30c green frame, black center (Cat. 20.00) -----	131TC4 23.00
	90c black frame, scarlet center	132TC4 21.00
	90c black frame, green center	132TC4 23.00
	90c brown frame, blue center	132TC4 20.00
	90c green frame, blue center	132TC4 23.00
	90c blue frame, brown center	132TC4 25.00
	90c blue frame, green center	132TC4 25.00
Note. All above sales were over bid and complete set of 78 (Cat. No. 1089) sold 1250.00		
1851	1c set of 5 colors Franklin Carrier, "Atlanta" on card ----	LO1TC4 21.00
	1c set of 5 colors Eagle Carrier, "Atlanta" on card ----	LO2TC4 24.00
1873	\$10. State Dept. blue frame, green center, "Atlanta" (Cat. 90.00)	O7OTC4 100.00
	\$20. State Dept. blue frame, green center, "Atlanta" (Cat. 90.00)	O71TC4 80.00

Bruce G. Daniels, Boston, Mass., Oct. 23, 1954

1847	5c brown Reproduction, plate proof on India paper, block of 4 (Cat. 125.00) -----	3P3 135.00
	10c black Reproduction, plate proof on India Paper, block of 4, (Cat. 150.00) -----	4P3 170.00
1851	1c bright blue, plate proof on India, block of 4 -----	40P3 41.00
	3c scarlet, plate proof on card, block of 4 -----	41P4 28.50
	5c orange-brown plate proof on India vertical block of 8 on India, showing full impt. at R.	42P3 86.00
	10c blue-green, LR corner block of 12 plate proofs on India, full sheet margins -----	43P3 115.00
	24c blackish-violet, plate proof on India block of 4, Cat. (50.00)	45P3 55.00
	30c yellow-orange, plate proof on India block of 4, (Cat. 50.00)	46P3 51.00
	90c deep blue, plate proof on card block of 4, (Cat. 50.00)	47P4 51.00
	90c deep blue, plate proof on India block of 4 (Cat. 65.00)	47P3 70.00



# Proofs of the Brazil Souvenir Sheets

By Fred Barovick, Ph.D., D.Mus.

The writer's philatelic specialty is the collecting of souvenir sheets of the world, including essays and proofs. Having been connected with the Brazilian government in the capacity of being in charge of all the American musical arranging and orchestrations for the various casinos in Brazil, he was in a prime position to obtain many of the Brazilian errors and rarities connected with his particular phase of philately. The following is being presented to the philatelic world for the first time through the **ESSAY-PROOF JOURNAL**.



Proof of Complete Plate of Six Panes of the 1938  
Brapex Sheet, Made for Testing Proposed Perforations.



## The Brapex Sheet

In the year 1938 the Brazilian government decided to issue its first souvenir sheet. This was to be associated with the Brazilian International Philatelic Exhibition (Brapex), to be held in Rio de Janeiro, October 22nd through the 30th. With this idea in mind, the government held a national competition, open to all artists of the country, for the design to be used. The contest ran for several months. In the final running, the competition dropped down to six artists. When the winning design was finally selected, it turned out to be the work of the artist Antonio Bueno Filho, under the nom de plume of "Abefoto".

The design was that of ten similar stamps, each showing a picture of Rowland Hill, a reproduction of the Great Britain "Penny Black", the Brazilian "Bull's Eye", the name of the country itself "Brasil", and the value 400 reis. The layout of the complete souvenir sheet consisted of a bottom row of four stamps, a center row of four stamps, and a top row with only two stamps, the latter being separated by a special wide margin containing the map of South America, around which was a double lined circle with the words "Exposicao Philatelica Internacional" (top) and "Brasil Outubro 1938" (bottom), with an arrow-like interruption spelling "Brapex" and pointing to Rio de Janeiro on the map.

Mario D'Oglio was chosen to do the engraving. Being one of the better engravers in Brazil, he worked on the original dies for a period of two weeks before he was satisfied with the finished product. After the two dies were hardened, the designs were transferred to a special copper-bronze plate, from which there were run off a small number of proofs. These were made in limited colors on an unwatermarked, heavy wove paper, measuring  $106\frac{1}{2} \times 118$  mm. The actual number of these proofs were as follows: 25 in blue, 3 in black, 3 in red and 3 in green. Green was the color finally selected for the regular printing.

Next, a large plate ( $13\frac{7}{8}$  inches high by  $10\frac{11}{16}$  inches wide) was made of six of the  $106\frac{1}{2} \times 118$  mm panes, arranged in two vertical rows of three panes each. The three panes at the right were separated from those on the left by a figured design of wavy lines, plus the words "CONTEM 60 SELOS" (Contains 60 Postage Stamps) in the center of the design.

In the left side border margin of the complete large sheet were the words "Casa Da Moeda" (literally "House of Coins"), which is the official bureau of the Brazilian government for the production of their stamps, paper money and coins. Also in the same left border margin was the plate number plus the signature of Dr. Jose Seroa de Motta, the director of the Casa de Moeda. Spaced in the extreme right and left margins of the large sheet, about two inches from the top and bottom, are minute pin holes, used for the purpose of holding the proof in the process of perforating. Also around each of the six panes themselves were guide lines, to be used for the eventual cutting into the separate souvenir sheets.

It should now be noted that various proofs of the large complete sheet were made to be used for trial perforations, the government not having decided as yet whether to issue the sheet perforated or imperforate. The proof perforations were made by the comb perforating process. The comb perforating device was set up so that the map insignia at the top of each of the six panes would not be perforated.

In the proof shown, the three panes at the right are perforated as described. For the three panes at the left, the sheet was inverted. This shows that the perforations were cut into the map design at the top of each pane, and thus allowed the two stamps in the center of the bottom row to become imperforate.

It was finally decided by the Post Office officials to issue the sheet in imperforate condition. We thus have several large proofs of six panes each printed on a manila type of paper, a white paper and a bluish type of proof paper, each having examples of the types of perforated and imperforate varieties.

The regular issued sheets were finally printed on a watermarked paper having the watermark "Correio Brasil" in row upon row.





Proof of Complete Plate of Four Panes of the 1938  
Vargas Sheet, Showing Guide Lines for Cutting

## The Vargas Sheet

The second souvenir sheet to be issued by the Brazilian government was that known as the "Vargas Sheet". This philatelic item was released to the general public on November 10, 1938, the first issue coming from a single unit plate, with the limited number of 1,000 only on the first day. It was released to commemorate the first anniversary of the new constitution, set up a year prior by President Getúlio Vargas.

The actual design used for the sheet was that of ten identical stamps, each bearing a portrait of President Vargas, his name, and the date of the inauguration of the newly formed constitution, "10-11-1937", plus the value of 400 reis. The design was made up (under very hasty notice) by Prof. Leopoldo Campos, the artist.

The layout of the complete souvenir sheet was thus: top row of four stamps; second, or center row, two stamps separated by a very wide margin containing the coat of arms of Brazil; third or bottom row, four stamps exactly like the top row. Above the entire sheet in the top border margin, at the left, was the signature of Dr. Seroa da Motta, the director of the government printing house.

As with the Brapex sheet, Mario D'Oglio was again given the task of handling the engraving. The same process was used as before. As this sheet was requested for a hurried release, without much notice, there were many minute flaws in both the design and engraving.

The following excerpt is taken from the official booklet issued by the government several years after the release of the sheet:

In the beginning the people were not at all pleased with the stamps of the "Vargas Sheet", the reason being that for the design an old photograph of President Vargas had been used, also because of certain photographic defects, which caused changes in the effigy. In addition to the shading of the head, which casually formed the figure of a 4, the hair on the forehead was also cut in a way that gives a wrong impression of the manner in which his Excellency combed his hair.

It was only after sending a telegram to the President himself, by a director of the "Boletim Filatelico" (Philatelic Bulletin), that it was actually resolved by President Vargas to make slight corrections in the plate, and continue to issue the sheets.

The first 13,000 sheets were made from a plate that contained a single souvenir sheet. To complete the regular quota of the total issue of 100,000 sheets it was necessary to increase the production urgently. Thus it was decided by the director of the printing to prepare two plates containing four souvenir sheets each.

The original proofs made from the single plates were run off to test for paper, color and perforation. These were very limited and printed on either a wove paper, manila paper, or a sepia cardboard type of paper. The actual number of proofs (as listed in the government files) are as follows: 25 in light blue, 4 in black, 3 in red and 3 in dark green, all proofs measuring either 164 x 146 or 225 x 155 mm.

The larger plates, of which there were two, each containing four of the small sheets or panes, also had some minor varieties. The proof as shown here is from Plate No. 1. The actual measuring size is 10½ inches wide by 13⅝ inches high. Each one of the four panes is separated by guide lines, to be used in the eventual cutting into separate souvenir sheets. Above the entire large proof in the top border margin are the words "Casa Da Moeda", plus the plate number and guide initials, at the extreme left and M at the right.

Proofs were made from plates Nos. 1 and 2 as follows: two from plate No. 1 and two from plate No. 2, all four proofs being printed in the one color, light blue, on a yellow manila type of paper.

It might be mentioned that the regular issued Vargas Sheet was released with a number 11 perforation.

## The New York World's Fair Souvenir Sheets

For its second year of participation, and to honor the New York World's Fair, the Brazilian government decided to issue a set of three different souvenir sheets. Each sheet consisted of ten identical stamps of different design and denomination. The lowest value of 1000 reis, which was printed in a dull violet color, had for its stamp design the Victoria Regina Water Lily, upon which were a mass of coffee beans: the 5000 reis, which was colored red, had for its stamp design a bust profile of President Vargas looking to the right; the highest denomination sheet, the 10,000 reis, printed in deep slate blue, had for its design a relief map of Brazil.

The layout was identical for the three sheets. The top and bottom rows each contained four stamps, the center row having only two stamps separated by a very wide space having the wording FEIRA MUNDIAL DE NOVA YORK 1940 (World's Fair of New York 1940). It should also be noted that the above wording was also printed at





**Proof of Complete Plate of Four Panes of the Brazil  
5000 Reis 1940 New York World's Fair Souvenir Sheet**

the bottom of each of the ten stamps on each sheet. In the left top sheet border margin was the signature of the director of the government printing house, Dr. Serva da Motta. In the bottom border margin was the usual CASA DA MOEDA, plus RIO (for Rio de Janeiro). The full format and designing was made by Leopoldo de Campos. Each sheet measured 128 x 142½ mm.

The engravings were made by the mint employees, Mario D'Oglio, Walter Borges de Frietas and Virgílio f da Silva.

The proofs of these sheets were printed, as were the sheets themselves (before the cutting), from large plates containing four of each of the same sheet. The whole unit (large plate) measured 10¼ inches wide by 13¼ inches high, each sheet being separated by a set of multiple parallel lines, with many more of the parallel lines being printed in the top and bottom border margins, the top border also bearing the imprint CASA DA MOEDA plus the plate number (1) and guide initials.

As the regular sheets were issued perforated 11, and in a very few cases imperforate for special presentation purposes, various proofs had to be struck to test for these condi-



tions. All the proofs were printed on either a manila paper or a slightly heavier buff paper, or a thin chalky white paper. The complete large proof on manila paper shown here (from plate No. 1) is one of the 5000 reis denomination. It is interesting to observe that the two panes at the left are trial perforated 11, while the two panes at the right are completely imperforate. This was evidently done while testing the block or comb type of perforation setup.

For limited and special presentation purposes, as, for example, gifts to such persons as President Roosevelt and other dignitaries, the Brazilian government printed the large sheets of four panes each on a special white paper having for its watermark a large globe with "America Bank" in single-line letters. This watermark was so located in the paper that it was either on the top or on the bottom of the complete sheet, covering at the most only two of the four panes. This gave the appearance, after cutting apart the panes, that some of these sheets existed unwatermarked. This phenomenon occurred for all of the three values. These special printings in the perforated varieties are very scarce and in the imperforate variety exceedingly rare. There were only four complete sets, (four impressions from the large plate of each value) with this watermark left imperforate, two still remaining in the Brazilian Postal Museum. The regular issued sheets (perforated 11) have the regular "Correio Brasil" multiple watermark.

(To be continued.)

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## Philatelic Congress Proof Exhibits at St. Louis October 22-24, 1954

Reported by Clarence W. Brazer, D.Sc.

The Exhibition held during the American Philatelic Congress, October 22-24, 1954 in the Jefferson Hotel at St. Louis was well conducted by the Mound City Stamp Club. There were 206 frames (1236 pages). No classification for U. S. Essays & Proofs was provided so those in competition were entered in the Class A for United States, Confederates and Possessions which included proofs, stamps, covers, etc. Two categories were assigned for each class, (1) Open to all except champions, and (2) Championship limited to those who had won awards in International, National or Regional Exhibitions. There were 13 entries in the U. S. Championship Class for which only 3 awards were provided. As each exhibit in this class had won at least one award in large shows, the competition was very strong. The judges were instructed not to consider "completeness". We consider the awarding of a First and a Third to Essay & Proof exhibits was flattering. Judges assigned to U. S. were Earl Apfelbaum, E. P. S. 139, J. Hubert Scruggs, Jr. and George T. Turner, E. P. S. 49.

The frames held six album pages arranged vertically and were well lighted without crowding. Some of the stamp exhibits also included proofs as part of the "full meal" internationally required of specialized collections.

*Clarence W. Brazer*, E. P. S. 1, exhibited 'Not in Competition' six frames (36 pages) of U. S. 1893 Columbian Essays and Trial Color Proofs. These included the water color designs for the frames about photos of the vignettes, the ferro-type plates by photographic reduction of large subjects for the vignettes as outline engraved, and with red chalk impressions on card to show the engraver the outlines on the dies. There were progress die essays and trial color die essays of the 2c and 4c and trial color proofs on India paper and on card of the 5c, each in about 25 colors from which the 16 colors for the set were selected.



*Solomon Altmann*, E. P. S. 25, Championship Class, displayed five frames (30 pages) of U. S. 1870-77 Essays & Proofs. It was reported that of the two judges assigned to this class, one held this exhibit for First Award in the U. S., Confederate and Possessions, Class A. Mr. Altmann's exhibit included many 1870 rare die essays on glazed paper in the four colors printed only for Directors of the American Bank Note Co. Each design filled an album page and contained the names of the designers and engravers of these essays and proofs.

Among those noticed were the 1870 1c with head facing right (145E-Bf), followed by a page of 1c die sunk proofs of the 1870, 1873 and 1882; 2c Jackson with military collar (146E-Bf) followed by a page of 2c die sunk proofs of 1870, 1873; 3c die essays of 1877 (184E-Fc) and the *Portage* error die essays (184E-Kc) die sunk proofs of 3c 1870, 1873 and 1882; 6c and 7c 1870 and 1873 large die sunk proofs; 1870 10c large die essays (150E-De) and die sunk proofs of 1870 and 1873; 12c, 15c, 24c, 30c and 90c die sunk proofs of 1870 and 1873 with the 30c die essays (190E-Bb). He also included the 1873 and 1882 full set of small die proofs, and plate proofs on India paper and on cardboard in blocks of 4 of each denomination in the set.

*Warner H. Kiefaber*, E. P. S. 723, Championship Class A, exhibited 8 frames (48 pages) of beautiful well mounted Atlanta trial color proofs from a complete collection except a few dollar value State Department. All except the 1847, 1869 and dollar value State were in horizontal pairs of which only two of each are known.

*Julian Blanchard*, E. P. S. 59, Championship Class D, received Third Award, a gold plated 8 inch statuette of Victory, for a spectacular display of 8 frames (48 pages) from his collection of U. S. Proofs of Stamps and Paper Money with identical or similar vignettes. Many stamp proofs were in trial colors. These pages contained much original research as to the engravers of the stamp vignettes by finding and exhibiting the identical engraving on bank notes that bear the name of the engraver or firm of engravers. Among those shown were:—the 1842 U. S. City Dispatch 3c Washington, by Rawdon, Wright & Hatch, the head of which was part of full figure used on bank notes and a share certificate of the American Mining Co. signed by "A Halbert, Sc."; the eagle on the 1844 American Letter Mail Co. 5c black stamp as used on the Greenwich Bank of New York, \$2. note by Durand, Perkins & Co. of New York (1828-31) and probably engraved by Asher B. Durand; Blood's Penny Post 1855 Type L 42 Henry Clay by Draper, Welsh & Co.; 1845 New York 5c Washington head as previously engraved for bank notes by Rawdon, Wright & Hatch; 1847 5c and 10c vignettes engraved by Asher B. Durand for bank notes by Durand, Perkins & Co. in 1832; 1851 4c die essays 33E-Jd by Danforth, Bald & Co. as used on bank notes; 1851 3c die essays 33E-Hb by Draper, Welsh & Co. also used on bank notes; 1851 1c and 3c vignettes by Joseph Ives Pease of Toppan, Carpenter & Co. as used together on the Canal Bank of New Orleans \$10. note; 1851 3c and 12c machine engraved borders by Asa Spencer for C. Toppan & Co. as used in 1833 on Susquehanna Bridge Bank Co. \$5. note; 1851 Carrier Eagle as on Toppan, Carpenter, Casilear & Co. \$5. note of Miner's Bank of Pittsville, Pa.; etc., etc.

*Julian F. Gros*, E. P. S. 3, Championship Class A, received First Award for 6 frames (36 pages) of U. S. 1893 Columbian Trial Color Die Proofs, sets of 16 Large Die-sunk Proofs, Small Die Proofs, Plate Proofs on India paper and on Cardboard, all complete, leading up to the complete sets of Mint Stamps and Used Stamps with interesting cancellations, all beautifully mounted and annotated. As the section of the program in which these were shown also had many fine exhibits of stamps, it was probably judged as the first part of "the whole meal" from essays to covers as required for Awards in International Exhibitions, and thus was awarded First above the stamp exhibits not containing proofs. Included were the set of 16 large die sunk proofs which are very rare, as are the trial color large die 2c and 4c essays and 5c trial color proofs shown, which were used to select the colors for the set of 16 stamps. Included in this display were rare India paper plate number and imprint blocks of 8 of the \$1., \$2., \$3., \$4., \$5.

## In Memoriam

### Frank W. Rosell, E.P.S. 19

Frank W. Rosell, sixty-five, E.P.S. Charter Member No. 19, died October 25, 1954, at his home in Albany, N. Y., after a long illness. He was born in New York City but lived the greater part of his life in Albany. He began his business career there as an apprentice to Dr. Samuel L. Whitney, at the age of fourteen. After the latter's death he entered the commercial laboratory field and in 1921 formed a partnership with Frank C. Mayhew, known later as Mayhew & Rosell, Inc., for the manufacture of dental supplies, Mr. Rosell being president of the firm.

He was a member of the First Lutheran Church in Albany, and it is learned that the new and recently dedicated edifice of this organization will contain a memorial to him, subscribed to by numerous friends. Among his other local affiliations were the Y. M. C. A., the Kiwanis Club, the Albany Institute of History and Art, and the Fort Orange Stamp Club.

Mr. Rosell was an early collector of U. S. essays and proofs and was one of the organizers of the Essay-Proof Society in 1943, being elected Second Vice President at the first meeting of its Board of Directors. He was a member of the Board until 1949. His philatelic interests also embraced U. S. Locals and the stamps and postal history of the Confederate States. He was interested to some extent in coins and paper money, and formed an important collection of bank notes and miscellaneous engravings by Asher B. and Cyrus Durand, motivated largely by his marriage to a descendant of the latter.

Surviving are his wife, Florence I. Durand Rosell; a daughter, Jane E. Rosell, of Albany; a son, Charles W. Rosell, of Glendale, California; and two sisters, Miss Jeannette Rosell, Albany, and Mrs. Otto Nordstrom, Chicago.

Frank had a most friendly and lovable personality, and will be sadly missed by his old associates in the Essay-Proof Society.—J. B.

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### John Boyce, E.P.S. 407

John Boyce, sixty-nine, E.P.S. member 407, died of a heart attack at his home, 417 Seventy-second Street, Brooklyn, N. Y., on October 8.

Mr. Boyce at his death was associated with William B. Joyce and Sons, 115 Broadway, a private investment firm. For sixteen years he had been with Kidder, Peabody & Co. and at one time was manager of the concern's foreign exchange department.

Born in New York, he had attended New York University's School of Commerce, Accounts and Finance and Columbia University. He belonged to nine philatelic organizations. He was historian of the Association for Stamp Exhibitors and former vice president of the Helvetia Society. Mr. Boyce was secretary of the Brooklyn and Long Island Stamp Exhibition Association and also of the Scandinavian Collectors Club.

He was a member also of the Tripe Club, the Booklet Pane Society, the Collectors Club, the Essay-Proof Society and the International Stamp Club.

His other memberships included the B. D. L. Sutherland Association, a Greenwich Village group consisting of alumni of a Grove Street school, of which he was treasurer; the Men's Club of Christ Protestant Episcopal Church, Bay Ridge, and the St. Andrews Society.

Surviving is a sister, Mrs. Mary E. De Crette of this city. He was not married.  
—*New York Times*.



# Marcus Wickliffe Baldwin

## Bank Note Engraver

By Thomas F. Morris

(Continued from JOURNAL No. 44, page 191.)

### Jerusalem!

Throughout the whole journey thus far Baldwin and his party had viewed historical shrines prominently identified in Biblical times. They were now, on March 20th, drawing nearer to the city that "stands first and supreme in its influence upon the hopes and destinies of mankind." Before sundown that day Baldwin was to view for the first time the city of Jerusalem. It was a banner day. He arose at 5:00 o'clock and he and his party began their journey at 6:45 A. M.



The Holy City

March 20—We first came to the well of Jacob, now covered by a Mosque. At a short distance was the tomb of Joseph. We passed through the village of Shiloh the location of the tombs of Aaron and Phinehas, the sons of Eleazar. We passed through the Valley of Shiloh and later had our lunch on the grass at the Spring of Robbers Valley. Came to the town of Sulna and had our first view of Jerusalem in the distance. We then came through Gibeon where Solomon was promised wisdom and its inhabitants took old clothes and deceived Joshua. Knebe the place of the high Priest where David received the sword and shew-bread. Visited the sepulchre of the kings of Judea, identified as the tomb of David. Arrived at Jerusalem at 5:00 o'clock and went to the Hotel Hughes. A very pleasant place with a stove in the reception room.

March 21—At Jerusalem. Met a Father O'Connell from Danbury, Conn. at the hotel last evening. Is with the Damascus party, who are also in the city. He seems to be a man of influence in the R. C. Church and is having some part in the services of Holy Week here among the R. C. Churches. We visited the Church of the Holy Sepulchre this morning, going through the various chapels of the R. C., Greek, Armenian and Coptic Churches built over the traditional sites of the places of Crucifixion, anointing and burial of Christ; and in the afternoon visited the house of Annis. I took photos of the Kidron Valley, the Valley of Hinnon, Mount of Olives, Pool of Siloam and the place of wailing-courtyard of Kaifus. Walked through David Street, full of beggars and very dirty but picturesque. Visited Home for the Blind and heard children sing and go through exercises, and received a card written by the blind girls.

The most memorable of all days spent in the Holy Land was Saturday, March 22nd, the day preceding Easter. He was in the city where much history had been recorded centuries before, and his thorough knowledge of and interest in those recordings aroused in him a feeling of joyousness that he would this day visit the scenes that made the city of Jerusalem the religious center of the world.

March 22—It was a clear pleasant day as we started from the hotel to visit the Mosque of Omar the most beautiful building in the city. This morning went under the rock, the place of the burnt offering used to be, with hole in the middle for the escape of the blood of the offerings. Also to the Stables of Solomon. Walked through eight of the stations of the traditional Via Dolorosa, through which Christ was led to his execution, and the Arch of Pilate where Pilate spoke the words "Behold the Man", now a chapel built by the Daughters of Zion. We came out by the New Gate. In the afternoon we took carriages for Bethlehem and passed the Mount of Olives, the Field of Blood, David's Spring where they brought the water to David while hiding in the cave of Adullam, the Field of Boaz and the field where the Shepherds received the glad tidings, the Church of the Nativity, and the cave of St. Jerome where he translated the Scriptures, as well as his tomb, and the sacred place of the manger.

After this great day of visiting such sacred places, Baldwin and his party returned to their hotel and looked forward to the sunrise on Easter morning.

Baldwin was awakened by the ringing of the cathedral and church bells early Easter morning. He later attended services at the new American Church conducted by a professor of the Methodist Theological Institute in Jerusalem, whose mission later that day was to dedicate the church to the teaching of Christianity in that city. Throughout the services the congregation's attention was diverted from the sermon by the lively sparrows in the top part of the church and the communicants became greatly annoyed by their chirping and flying from beam to beam. As the party made their way back to the hotel, they saw, as of old, a money changer on the sidewalk with his case of coins seeking for trade among the pilgrims who were visiting the city at that season.

Jerusalem remained the party's headquarters for the next three days. Conducted tours through sections adjacent to the city were taken by horse and carriage. Their itinerary included Bethany, the ruins of the ancient city of Jericho, and the Dead Sea, where some of the party took a bath. The River Jordan was found to be muddy, but the Dead Sea very clear and heavy with salt. Baldwin looked across the waters to the Mountains of Moab stretching to the East, where he had earlier learned was the location of Machaern's Prison, where John the Baptist was imprisoned. "Here was held the feast, where the daughter of Herodias, at whose request John was beheaded, danced before the King."

March 25—We passed the night at Jordan Hotel, and were bitten with fleas during the night and kept awake by donkeys and the shouting of the boys and men to their animals, but got some sleep before 5:00 o'clock when we were called, and after breakfast by oil light started at 7:00 o'clock on our return to Jerusalem. Stopped at Bethany and the Garden of Gethsemane where I plucked a small branch from one of the olive trees to the horror of the attendant, I not knowing it was forbidden.

March 26—Went out to the Mount of Olives this morning by carriage with William our guide. We first visited the Tombs of the kings where there are in all 5 tombs opening out of a central chamber. Openings for 42 bodies all hewn out of solid rock. Paid a visit to the American Colony house and was very graciously and kindly received by the brethren and friends of this unique home.

Baldwin's visit through the Holy Land was nearing its end, as he and his party were called at 5:00 o'clock the morning of March 27th to start their rail journey for Jaffa. The train made a stop at Zorah, the native place of Samson, and further on their way they viewed fine orange groves of ripe fruit. At the boat landing at Jaffa Baldwin purchased a half peck of oranges for 22 cents. "Before going aboard ship we visited the home of Simon, the Tanner. We were taken aboard ship by large surf boats manned by stout natives who solicited "baksheesh." We all felt glad to be on a good ship again where we could have a rest and have the food and drink in variety that we missed while on our trip. We sailed as soon as the members of our party were aboard. Our next stop is planned for Alexandria from which city we go to Cairo."

Baldwin had now satisfied a passion he had had for a long time. To him this pilgrimage through the Holy Land was an event which gave him the greatest joy and satisfaction of anything he had previously undertaken. Following a lifetime of study of Biblical history, his knowledge of the places he visited, the great men of that earlier period and the events in which they played such prominent parts, proved of great advantage to



him in his travels through that section of the world, and in recording his twelve days journey from Smyrna to Jaffa.

## To Egypt and Italy

After an overnight journey from Jaffa of two hundred and thirty miles the ship dropped its anchor in the harbor of Alexandria on the morning of March 28th, where it would remain for six days while its passengers made a tour of Egyptian antiquity in the valley of the Nile. From the train window that morning on the trip to Cairo Baldwin had the opportunity of witnessing the manner in which the Mohammedan populace lived in the rural sections of Egypt. He was impressed with the fine appearance of the irrigated fields of grain and fodder, men plowing with camels, donkeys, oxen of good size and Cape buffalo. He and his party that same night took sleepers for the overnight journey to Luxor, the site of the ancient Thebes.

The next two days were spent visiting the large groups of old ruins at Karnak and the tombs of the Queens at Thebes, and he found the inscriptions on the latter very clear and well preserved. Returning from Thebes, Baldwin stopped to see the Colossus of Memnon, then nearly in ruin, "not much artistically but still interesting because of its immense proportions, over 60 feet high. The sun was very hot and much of the road dusty. The donkeys got over the ground well. The donkey boys were very troublesome, asking for money and we had difficulty in getting rid of them."

An overnight journey from Luxor by train brought them back to Cairo. Baldwin was assigned rooms at the Grand Continental Hotel. That same morning they went for a drive to the Egyptian Museum to see the fine collection of antiquities. Then they toured the older part of the city and visited among other places the Coptic church and the place where it is supposed Mary and Joseph stayed with the infant Jesus; also where Moses was found by Pharoah's daughter.



Camel Ride to Tombs of Egypt

Anyone visiting that part of the world would consider that his main objective was to stop and see the Pyramids. But for some reason unknown, Baldwin saw them only from a distance when he and his guide secured a camel and a donkey, respectively, and started for the desert. They rode beyond and visited the Tombs instead. "We saw several cranes going out but had no gun; and coming back we saw three jackals running over the sand dunes. The air was cool and bracing and the effect of the fading light touching the tops of the Pyramids and hills was beautiful. We reached the Pyramids after dark and took trolley for Cairo. Was quite tired after camel ride."

The tour of the countries touching the easterly end of the Mediterranean was now over. Baldwin and his party leaving their hotel caught the seven o'clock morning train

for Alexandria, where they were to board the *Laconia* on arrival. They learned that an epidemic of bubonic plague had broken out in the city and were greatly relieved when told they would not have to submit to a medical examination before boarding ship. On the afternoon of the same day (April 2nd), when all folks were aboard, the ship drew anchor and started on its further voyage. Three days later they arrived at Naples.

The third evening out from Alexandria the ship passed through the Straits of Messina and a little farther on Stromboli, the volcano, came into view. "It seemed quiet and only a slight cloud appeared on its summit. Finished packing my trunk for sending to Liverpool and had it placed with the baggage steward. Received my return ticket to New York on the S. S. "*Caronia*" for April 19th." (As will be seen later, his return ship was the "*Carmania*.")

Baldwin had the choice of continuing on his ship after leaving Italy for stops at southern French ports and then on to America, or traveling overland by rail through Italy and France and stopping off at such places as Genoa, Milan, Luzerne, Paris and London before departing from foreign shores. He chose the latter because of his desire to see some of the Paris and London landmarks, and view the famous works of art in those cities.

The first thing on Baldwin's mind after the boat docked at Naples was to visit the Museum (*Museo Nazionale*) and see the vast exhibition of paintings, representative of the world's greatest artists. Upon his arrival at the Museum that same morning many of the renowned masterpieces of ancient art, numbering more than 800 paintings, together with marble sculptures, Egyptian antiquities, bronzes, weapons and ivories came in view as he walked from one room to another. Works by Botticini, Raphael's "*Holy Family*," Titian's "*Danae of Naples*" and other paintings by Michelangelo held great interest for him.

That afternoon he boarded the train for Rome. He writes:

April 5—Passed through a beautiful and picturesque country well cultivated and watered, with growing grain, and vineyards, the vines being trained on wires, run from trees that had nearly all their branches taken off but enough to make a little shade. The mountains made a beautiful background to the landscape and extended the whole distance. Arrived in Rome about 8 P. M. and took carriage to the Grand Hotel de la Minerva.

The following day, Sunday (April 6th), he arose early and after a breakfast of fried eggs and bacon, coffee and rolls, he walked to the Presbyterian Church and attended service and listened to a sermon by Reverend Mr. Graves. Throughout the trip, whether on board boat or on land, it appears he would always take sufficient time off on a Sunday to spend in devotional service. Only two days were allowed on the party's itinerary to visit Rome's many historical places, and Baldwin made the most of them. Taking carriages, they were driven first to the Vatican Picture Gallery. He observed that it contained about fifty choice paintings, among which were Raphael's famous *Transfiguration* and *Madonna del Foligno* and Domenichino's masterpiece of the *Last Communion of St. Jerome*. Then on to the Sistine Chapel, built in 1473 by Sixtus IV. He was particularly impressed with the renowned frescoes by Michaelangelo and the decorations by Perugino and other Florentine masters which adorned the side walls of the edifice. What a thrill it was to view on the altar wall the great fresco of *The Last Judgment* by Michelangelo, which took the artist seven years to complete. That day he had the satisfaction of viewing other great masters' paintings, too numerous to chronicle here. From there they visited the Forum between the Capitoline and Palentine Hills, and Baldwin took some photographs of the extensive remains of the Palace of the Cæsars. The greatness of the old Roman Empire came to Baldwin's mind when later that day he viewed the Coliseum, the largest structure of its kind ever built. He was amazed to find that his guide book related it was capable of seating nearly 100,000 spectators.

The next day (April 8th) Baldwin and a party of ten with two carriages, two horses to each carriage, drove out to the English cemetery and there located the grave of John Keats, and a little farther on the grave of Percy Shelley, two of the greatest of English



poets. He was particularly interested in visiting the Catacomb of Calixtus. Here lay buried the early martyrs of the Christian faith. In early life Baldwin had learned of the history of the persecutions of the Christians by the Romans, and that this and other catacombs nearby became a place of refuge and were often used as a meeting place of Christians when the government forbade them to hold devotional services. That afternoon Baldwin and his party rode for a distance over the Appian Way, the oldest and most celebrated of early Roman roads, built in 312 B. C.

The Laconia lay at anchor in the harbor of Naples awaiting the return of her passengers for continuing their sea journey to Villafrance, and on to Genoa, at which city Baldwin was to leave the vessel within a few days and continue on his travels by rail across Europe. Baldwin and his party began their journey back from Rome to Naples on the morning of April 9th, with great expectations, for word came that the train would make a special stop at Pompeii so that the passengers could visit the city that was completely obliterated in the year 79 A. D. Baldwin's interest ran high as he left the train for the excursion through the parts of Pompeii which had then been excavated. For more than three hours he and others walked through all sections and surveyed every chief object of interest. When he returned to his stateroom that evening he was quite weary from his long walk.

Some eighty people the next morning left ship and boarded the train at Naples for Sorrento, where they visited the great Cathedral, and later stopped at the old convent for lunch. He mentions in his diary: "The scenery was beautiful. The mountains were terraced and all the available land well cultivated. The hillside was covered with orchards of lemons, grapes, figs and olives. The lemons were screened with branches to keep off the direct sun."

## Leaves Ship for Luzerne and Paris

Following the ship's arrival at Villafrance on the morning of April 12th, Baldwin and his friends took the customary ride on the upper Cornish road and returned via the lower road and in time for dinner at the Hermitage at Monte Carlo. That same afternoon a visit was made to the Casino where he witnessed "the gamblers at play at the roulette tables. Some of our party invested in the game and lost and in one case won some money." After a busy day sightseeing they went to their hotel at Nice to spend the night, with the realization that the next day they would board the train for Genoa. He speaks of the enjoyable train ride along the shore and through forty-seven tunnels, which brought them most of the time in view of the blue Mediterranean. Their stay at Genoa was brief. At eight o'clock the next morning they boarded the train for Milan, and after a short stop-over in that city, where a visit was made to the noted Cathedral, they continued their journey on to Luzerne, Switzerland, that same afternoon. "We found the scenery very fine and after passing through the St. Gothard tunnel saw the beautiful snow covered Alps for several miles and reached Lucerne at 2 P. M. and went to the St. Gothard Hotel." This was Baldwin's first visit to Switzerland and he was intrigued with its beauty, especially Luzerne. He lost little time in viewing things of interest. He speaks particularly of his visit to the museum and later viewing the famous Lion of Luzerne in honor of the Swiss guards who fell in defending the Tuileries (1792), hewn out of the natural rock after Thorwaldsen's design.

The next morning (April 15th) Baldwin was called at 5:30 and after a breakfast of rolls, coffee, omelet and honey, he boarded the train at 7 A. M., with destination Paris.

April 15—The railroad is finely built and the train makes fast time. Arrived at Petit Broix 9:30 A. M. and the Revenue Examiners passed our baggage without much inspection. Started at 10:00 for Paris again and took lunch in dining car at about Belfort. The country along here is quite level and looks like good farming lands. Left Troyes at 3:30 and arrived at Paris about 5:30 and was driven to the Grand Hotel. Was given a good room with single bed, on the 2nd floor—No. 291. At dinner in the spacious dining hall met several of the A party who are also stopping here since Monday. This is said to be one of the best hotels in the city.



Paris Opera House

Baldwin had a full day in Paris (April 16th) and made the most of it. Hiring an automobile, he hastily made his way to the Louvre as his first stopping point, where he viewed the priceless art treasures it holds and enjoyed the magnificence of its architecture; then on to the Supreme Court and the Holy Chapel, with its beautiful large stained glass windows. After lunch he strolled into the Palais du Luxembourg and beheld for the first time the galleries of paintings rich in masterpieces of French art and many pieces of world-renowned sculpture. The Pantheon, the Opera House and the Tomb of Napoleon were not overlooked in his travels that day, and he completed his short one-day tour of the city by viewing the President's Palace, Victor Hugo's monument and the statue of George Washington given by the women of the U. S. A.

### London-Liverpool-Home

Baldwin wanted to spend many days in Paris, but it was wishful thinking. He had already been away from the Bureau for over two months and his time was running out. A feeling of great disappointment overcame him as the train pulled out of the Paris station the next morning and made its way to Calais to meet the boat for the Channel crossing to Dover, and then on to London. He also realized that his old friend Ponickau would not be on hand to greet him upon his arrival.

He was driven to the Cecil Hotel in London and made reservations to stay but a day. He was on a close schedule, for his boat was due to depart from Liverpool within thirty-six hours and he would have to be on board to sail with it.

He found it was a cool rainy morning when he arose at 6:30 on the morning of April 18th. In spite of the bad weather, he figured he was in London to see all that could be covered in the limited time at his disposal, so he and some friends started out in carriages for a sightseeing tour of the city. They found St. Paul's Cathedral open. Besides visits to its galleries, library and clock, they also viewed the crypt where lie the remains of Wellington and Nelson. On Great Russell Street they stopped in at the British Museum wherein are located collections of books, manuscripts, works of art and antiquities, the largest to be found under one roof in the world. "Saw the Rosetta Stone, the original copy of the Magna Charta and the fine Greek marbles and interesting pieces of Greek, Egyptian and Roman antiquity. In the afternoon visited the Tower of London and Westminster Abbey. Bought a rain coat this P. M. for £2.15. Saw some suffragettes on a monument this P. M. where they were flying their flags. The police arrested them but released them quickly without punishment." This was Baldwin's final day of sightseeing, which began some two months before when his boat first docked at Madeira. His main purpose was to visit the Holy Land, and in this respect he was completely satisfied. He had gained knowledge of the countries and the people, and was close to the points where the great figures of the past lived and where unusual events took place. The balance of his trip before and after leaving that section of the world was of interest,



to be sure, but it was only secondary to his real purpose when he decided to venture forth earlier that year.

It was a most dismal and rainy morning as he prepared to depart for Liverpool. After leaving London by train he states in his diary, "the clouds cleared away and we had sunshine again as we sped on our way through the beautiful English countryside, the trees just bursting into leaf and the grass green with the abundant rains." It was a fitting farewell for one who was departing from the land of his ancestors.

That same afternoon (April 19th) Baldwin was on board the S. S. "Carmania" homeward bound. After eight days' journey on the high seas, he and some of the traveling companions who accompanied him on his travels throughout the trip landed at New York on Sunday, April 27th, at about noon, weary and tired but with a background of knowledge and experiences not easily to be forgotten for years ahead. Following the examination of his baggage, Baldwin took the first train for Washington and arrived in the early evening, glad to be home again. He was in high spirits and in a jovial mood as he stepped from the taxi in front of his house; and as he entered he received a rousing welcome from the members of his family after such a long absence. Gifts that he had purchased in foreign countries were distributed to each one, and then an account was given of his travels in far away lands.

The next morning he received the same kind of warm welcome from his associates at the Bureau. All through his years of work there he had been held in high regard and esteem. Baldwin's quiet, unassuming nature, and his actions and deeds toward the men with whom he worked, had won for him their love and affection. He was highly respected as an artisan, as well as for his deep sense of loyalty, for he never once sought favor or position to the detriment of others.

(To be continued.)

# United States Patent Office

By Sol Altmann, E. P. S. 25

(Continued from JOURNAL No. 42, page 106)

Name	Patent No.	Date
L. Abraham	102,200	April 26, 1870
Improvement in Revenue and Postal Stamps.		
S. Carusi	73,296	Jan. 14, 1868
Improvement in Postage Stamps.		
S. M. Clark	98,031	Dec. 21, 1869
Self Canceling Postal and Revenue Stamp.		
C. E. Donnellan	109,302	Nov. 15, 1870
Improvement in Canceling Stamp.		
C. C. Egerton	110,962	Jan. 17, 1871
Improvement in Stamp Cancellers.		
J. C. Gaston	72,836	Dec. 31, 1867
Improvement in Envelopes.		
H. Greenfield	80,943	Aug. 11, 1868
Mode of Cancelling Postage and Revenue Stamps.		

# U. S. XX Century

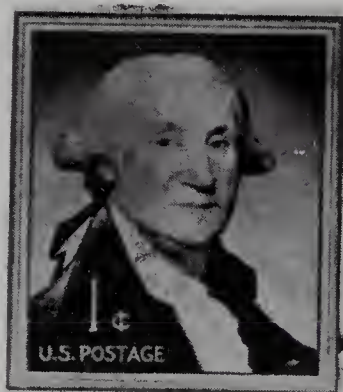
## Essay Designs, Models and Proofs

By Sol Glass

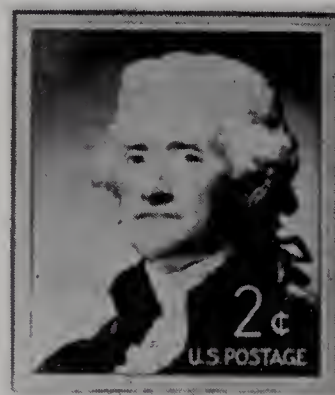
(Continued from JOURNAL No. 44, page 224.)

### Ordinary Postage Series of 1954

One Cent—Issued August 26, 1954



**1031E-A. Approved Model  
George Washington**



**1032E-A. Approved Model  
Thomas Jefferson**

No Rejected Designs.

Designer—Charles R. Chickering.

Engravers—Portrait, Richard M. Bower.

Frame, Charles A. Brooks.

Lettering and Numeral, John S. Edmondson.

Design Essayed June 28, 1954 to Arthur E. Summerfield, P. M. G.

Model Approved July 6, 1954 by Arthur E. Summerfield, P. M. G.

Die Proof Approved July 22, 1954 by Arthur E. Summerfield, P. M. G.

A photograph of the Vaughan portrait of George Washington, from life, painted by Gilbert Stuart, which is in the Mellon Collection, National Gallery of Art, Washington, D. C. (Photograph No. 580 furnished by the National Gallery of Art.)

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Two Cents—Issued September 15, 1954

No Rejected Designs.

Designer—Charles R. Chickering.

Engravers—Portrait and frame, Charles A. Brooks.

Lettering and Numeral, George A. Payne.

Design Essayed June 22, 1954 to Arthur E. Summerfield, P. M. G.

Model Approved July 6, 1954 by Arthur E. Summerfield, P. M. G.

Die Proof Approved August 2, 1954 by Arthur E. Summerfield, P. M. G.

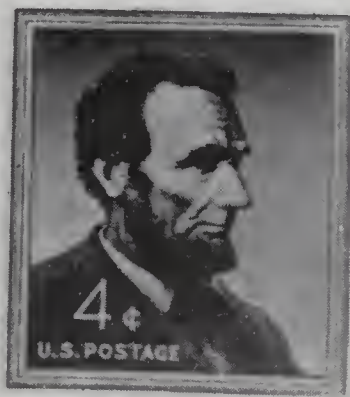
Source of Design

A photograph of Thomas Jefferson, from a Gilbert Stuart painting, from life, which is in the Bowdoin College Museum of Fine Arts, Brunswick, Maine. (Photograph No. 1813.55 furnished by the above college)

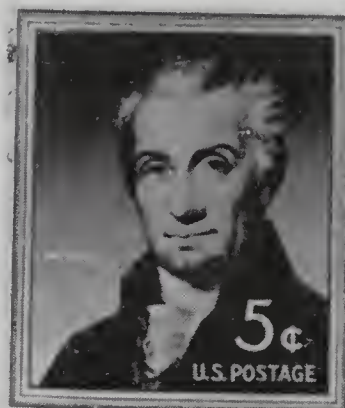


## Ordinary Postage Series of 1954

Four Cents—Issued November 19, 1954



**1935E-A. Approved Model**  
**Abraham Lincoln**



**1035E-A. Approved Model**  
**James Monroe**

Designer Charles R. Chickering.

Engravers—Portrait, Richard M. Bower.

Frame, Charles A. Brooks.

Lettering and Numeral, John S. Edmondson.

Design Essayed June 28, 1954 to Arthur E. Summerfield, P. M. G.

Model Approved July 6, 1954 by Arthur E. Summerfield, P. M. G.

Die Proof Approved September 14, 1954 by C. R. Hook, Acting P. M. G.

### *Source of Design*

A photograph of Abraham Lincoln, from a Douglas Volk painting, which is in the Mellon Collection, National Gallery of Art, Washington, D. C. (Photograph No. 925 furnished by the National Gallery of Art)

Five Cents—Issued December 2, 1954

Designer—Charles R. Chickering.

Engravers—Portrait, Arthur W. Dintaman.

Frame, Charles A. Brooks.

Lettering and Numeral, John S. Edmondson.

Design Essayed August 6, 1954 to Arthur E. Summerfield, P. M. G.

Model Approved September 14, 1954 by Arthur E. Summerfield, P. M. G.

Die Proof Approved October 20, 1954. By Arthur E. Summerfield, P. M. G.

### *Source of Design*

A photograph of James Monroe, from a portrait by Rembrandt Peale, painted from life. Photograph furnished by the James Monroe Memorial Foundation, Fredericksburg, Virginia.

## 1865 French Dealer in American Essays

Rare Stamps and Essays bought and sold at cheap rates, and exchanged. Wanted old U. S. 10c Washington Black, U. S. Essays, Nova Scotia and New Brunswick Essays and 1d, and 1 shilling old issues; Costa Rica Essays and all kinds of Essays in Exchange, Gustave Leglise, Dunkerque, France. (*Stamp Collectors Record*, Albany, N. Y., July 1, 1865.)

## Die Fledermaus Squeaks

The following, reprinted from the June 1954 issue of *The Stamp Collectors' Fortnightly* just goes to prove there are those who look down their noses at our efforts. Mouses are noted for having long noses and in this instance "Die Fledermaus" has pointed his directly at us and is looking down its full length. The implication that a collection containing Essays or Proofs should not be allowed in competition because, as "Die Fledermaus" says, "they are not (and never have been) available to the general public" is not only a misstatement of fact, but is sheer (again quoting "Die Fledermaus") "fiddle." But we may not lightly discard the views publicly expressed by "Die Fledermaus." Many judges finding it difficult to appraise two displays will turn to a process of elimination as a basis for making their decision. In most instances Judges in this country would consider the inclusion of Essays and Proofs as an added attraction on which to base additional points when making up their minds. If "Die Fledermaus'" ideas are to be accepted anyone showing Essays and Proofs would actually be detracting from his chances and might, even, have his collection disqualified completely.

In English publications it is considered smart to write opinions under a *nom de plume*. Hiding under anonymity, the author may put forth opinions quite damaging to others without fear of answering to his immediate acquaintances. He may, if he sees the going rather rough in his personal contacts, actually agree with the person he is immediately conversing with and, secretly, plan to dig ever harder in his *nom de plume* effusions.

That is hardly cricket. Let "Die Fledermaus" unmask himself so that we may be well warned of who may be judging our exhibits. Essay-Proofers have been very generous in the past supporting exhibitions. Perhaps we had best inquire searchingly before loaning our material in the future. Just how widely held are the views expressed by our anonymous friend, the bat? —P. H. T.

The article in question follows:

### Proof in Competitions

We all remember the former practice of the Canadian Post Office of distributing by favour imperforate copies of a new series, a practice which, loudly condemned by the majority of collectors, was eventually abolished on the grounds that since the stamps in this condition were not available over the counter to the general public they had no true philatelic status whatsoever.

No doubt this proved unpleasant to some proud owners of these "varieties", but the fact remains that the official disposal of these stamps was a direct affront to the stamp-collecting public.

Some time ago an entry was made in a competition, a display of a like nature also being entered. The stamps proving more or less identical the premier award was given to the collection containing an imposing array of proofs and essays.

Somewhat put out, the disgruntled runner-up protested that these proofs, existing among normal "collectable" stamps, were a grossly unfair exhibit having no true status and forming the original subject of a favour (or "fiddle").

Without stopping to think many collectors will cry "rubbish", but are these views to be so lightly dismissed? Most definitely not!

To achieve philatelic status a stamp must at some time or other have been available to the general public—and proofs most certainly do not comply with this condition.

Why, then, is their inclusion permitted to the disadvantage of established issues?

Failing to realise that these items do not comply with the necessary philatelic standards their owners are quick to abuse modern issues, little understanding the tricky nature of the ground upon which they seek to stand.



Let us spare a moment to examine the nature of proofs and essays.

The latter by virtue of their quasi-official character may be obtained quite legitimately, and they do add interest to a special study.

Owing to their definite official status proofs should not be available to collectors, a fact which will be appreciated by all readers.

By virtue of their work of a highly confidential nature, Imprimeries of this order generally receive the appellation of "Security Printers", and bearing this in mind the former leakages are to be condemned.

Proofs or Trial-impressions form an integral part of the process of stamp production and briefly comprise the following:—

- (1) Engraver's working or progress proofs.
- (2) Die proofs taken from the engraved die prior to contact with the transfer roller or die, which may be found in two "states"—before and after hardening.
- (3) Plate Impressions or proofs taken from the plate before the actual printing is ready to commence.
- (4) Colour Trials or Proofs made prior to the "run" in order to ascertain the suitability or otherwise of the ink to be used.

All these items should have been the strict property of the Imprimerie and not loosely distributed by favour, privilege, or just plain "fiddle".

Since it is quite obvious that they are not (and never have been) available to the general public it is pertinent to ask how, lacking the proper authentic philatelic background, these items can be accepted for competition.

A controversial subject? Yes! But surely these observations are worth serious attention, as no case can be made out for the inclusion of proofs in competitive displays?

DIE FLEDERMAUS.

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## The Editor Disapproved

Among the exhibits in the De La Rue Museum is a halfpenny lilac stamp bearing the words "Ceylon Postage" around the youthful head of Queen Victoria. Engraved by Jean Ferdinand Joubert de la Ferte in 1857, the stamp is now worth £80. This was the first adhesive postage stamp to be used in Ceylon and marked the beginning of a 92 year association between that country and De La Rue. The 1857 stamp started badly. An order for 60,000 was placed in January 1857, but Joubert's first die was damaged and the stamps did not reach Ceylon until the end of September.

Local newspapers attacked the postal authorities. Why were the new stamps not hurried into use? One paper, *The Colombo Observer*, stayed silent, possibly because its editor ran his own pigeon-post.

From 1862 to 1935 De La Rue supplied Ceylon with all her letterpress printed stamps. After 1935, until Ceylon became a Dominion, the company printed denominations by the direct plate method. In 1949, to celebrate Ceylon's 75 years postal history, De La Rue provided a commemorative set of stamps. Development of her postal service is expressed by the schooner, diesel-train and flying-boat in the design.

Reprinted from *The Stamp Lover* for March-April, 1953.

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## U. S. 1866 15c Stamps and Proofs

15c Lincoln—a few sheets were printed in mauve, but instructions were received from the P. M. General directing the remainder to be printed in black; proofs in blue, red, and other colors are extant. (*Stamp Collectors Record*, April, 1866.)

# Philadelphia Bank Note Co.

## 1876 Essays

By Clarence W. Brazer, D.Sc.

There were at least five bidders for the 1877 United States Post Office Department Contract to supply adhesive postage stamps for the next four years. These were: 1, a Syracuse, N. Y. typographical printing firm mentioned but not yet identified; 2, Charles F. Steel for the Franklin Bank Note Co. of New York; 3, the Philadelphia Bank Note Co., which is the subject of this story; 4, the Continental Bank Note Co. of New York to which the contract was awarded; and 5, the American Bank Note Co. of New York.

### History of the Firm

Toppan, Carpenter & Co. of Philadelphia had the postage stamp contract from July 1, 1851 to July 1, 1861 when the contract was awarded to the National Bank Note Co. of New York. While the firm of Toppan, Carpenter & Co. in 1858 joined six other firms in forming the new American Bank Note Co. of which Charles Toppan became president, the United States Postage Stamp Contract was expressly excluded from that agreement. Joseph R. Carpenter, designer, did not become a partner in the A. B. N. Co. but continued in charge of the United States Postage stamp contract until it expired July 1, 1861. At that time all postage stamp dies, transfer rolls and plates were returned to the Government: But the master dies and transfer rolls including separate vignettes and frames, some rolls with Toppan, Carpenter & Co. imprints, etc. formerly used by the old firm, including some master die vignettes previously used on private bank notes, remained with the stamp producers.

In 1862 John M. Butler, a Historical Engraver and Copper Plate Printer of Philadelphia who had recently been elected to Congress, formed a partnership with Joseph R. Carpenter, Designer, under the name of Butler & Carpenter. This firm then secured the Treasury Department contract for United States Internal Revenue stamps including all Private Property and some Stamped Paper stamps. Butler died October 20, 1868 and the firm then continued under the name of Joseph R. Carpenter until he lost the revenue stamp contract on August 31, 1875 to the National Bank Note Co. Joseph R. Carpenter then formed the Philadelphia Bank Note Co. of which he was Manager. This firm inherited all the master dies, transfer rolls with vignettes, frames and parts of stamp designs, and the essay dies and plates of designs that had not been approved. It was allied with H. Pennington & Co. in 1877-78, of which Joseph R. Carpenter was Secretary, and the National Bureau of Engraving, both then at 435 Chestnut St. Both firms continued in the Philadelphia Directory until 1909, under Henry Pennington, Engraver.

### The Schernikow Prints

About 1899, it was said, from the Philadelphia Bank Note Co., Ernest Schernikow, then secretary of the Hamilton Bank Note Co. of New York, bought many of the old master dies, stamp essay dies, rolls and plates which he offered but did not sell to the Hamilton Bank Note Co. These included those for the Philadelphia Sanitary Fair Stamps. Some, including the transfer roll of the stamp plate imprint of Toppan, Carpenter & Co. were later found in the effects of Kihn Brothers Bank Note Co. In order to reimburse his expenses Schernikow about 1903 had, it was said, ten sets of prints of the Washington master dies, 1851 3 cents die essays 33E-O and 33E-U, progress die essays of 1861, etc.,



including the plate of 25 of 33E-U, printed in up to fifteen colors on white proof paper, three colors on green paper, and in up to six colors on colored cards of a few die essays. As the original prints from these dies on white glazed paper are very rare, and some not known, collectors are glad to be able to obtain the reprints. It is said he then dropped all these dies, rolls and plates in the river and no prints were made thereafter.

Of the 1876 essays Schernikow had the dies printed of the frames and of the master dies "No. 14" with two heads of Washington one above the other. But no Schernikow prints are known of the miniature plates of nine of the 3 cents 184E-B nor of the set of nine values in two panes of 20 and 16, 182E-Ad to 191E-Ae as discussed here later. All prints known of these two plates are in different colors and on different papers from the 1903 prints, and are 1876 original lithographed prints of which Schernikow did not get the stones. Carpenter's engravings for Revenue Stamped Paper, Type K & L, were lithographic printed by McLaughlin Brothers, of Philadelphia. It is possible the 1876 essay Plates were also lithographed by them.

A Catalog listing of prints known will be found elsewhere in this JOURNAL.

A re-engraving of the lower head on master die No. 14 in a smaller oval was used for the vignettes of this series of essays. No 1903 prints are known.

This series of essays was designed by Augustine L. Helm. A separate frame was engraved for all denominations of the series and engraved upon separate dies in pairs, except for the 3 cents. Original 1876 prints on India paper die sunk on cards, and on semi-glazed paper are very rare.

## Lithograph Miniature Plate of Nine Essays



184E-Ai

Reduced to .75 of normal size.



This series of essays was intended to be lithographed with a special ink "Patented June 16, 1876" as later engraved upon the larger prints. A miniature plate of nine in three rows of three 3 cents essays was transferred from the die 184E-Ag on to a stone with the designs spaced 2.5mm apart with the "imprint" Philadelphia Bank Note Co. Phila." 2.5mm below the bottom row.

Lithographed prints from this plate exist on two papers.

### The Plate Essays



### Complete Sheet Imperforate

I recently obtained indirectly from an estate of someone probably previously connected with the firm which made them, a hitherto unknown lot of 1876 complete lithographed miniature gummed sheets of both panes unseparated, of these plate essays in full sets of nine values E182E-A 1 cent to E191E-A 90 cents. Some are imperforate and others perforated. These plate essays have the makers imprint and Patented June 16, 1876 under each row of four of each value in the set. The left pane which long has been far more scarce, contains five rows of four—1c, 3c, 7c, 24c, and 90c, while the right pane has only four rows of four 2c, 6c, 12c and 30c.

Several years ago I obtained from the son of the designer A. C. Helm, a similar imperforate brown sheet printed before the imprint and patent were engraved upon the plate and without gum. This sheet has pencil notations indicating eleven values "1, 2, 3, 5, 6, 10, 12, 15, 24, 30, 90" as then in use with a "5" opposite the row of 7c indicating a proposed change of value, and with arrows to "10" and "15" which were not included in the set of nine.



A search is now being made to find the Patent paper describing the method of lithographic printing with fugitive inks or paper preparation. Some sheets in this find have pencil notations "Regular", and others in the same color have the notation "Wet Down". The "Regular" refers to the usual dry paper printing and the "Wet Down" indicates printing on dampened paper. So we are told by Falk Finkelburg, a lithographer member of E. P. S. Wet paper produces better lithographic prints, as shown by those in this lot. In a few cases there is evidence of testing the ink by an effort to remove the ink of one design from the paper that was almost completely successful.

These imperforate essays are more scarce than those perforated. Panes of 20 in strong beautiful colors perforated have been known before, but the only imperforate sheet of both panes heretofore known was the Helm sheet. In order that as complete a list of these plate essays now known may be recorded before the sheets and panes are broken, the quantity seen is listed in the catalog.

Each of the nine denominations has a different design for its frame. The frame design used for the 3 cents on the two pane stone is the one used for frames of the model essay 184E-A- with vertical lines in frame background. Some lithographic plate essays were printed from the stone before the imprint and patent date were transferred to the gutters below the rows of four of each denomination, as was the sheet of 11 m/o dusky orange (brown) imperforate in possession of the designer.

I have a vertical strip of 1c, 3c, 7c, 24c, on 23 3/2 dull v. faint yellow wove paper with diagonal mesh without gum imperforate without the lettering, which could have been cut from either the left or right edge of the large pane, but I also have 7 other colors without lettering of the 7 cents 186aE-Ad on the same paper imperforate without gum. This seems to indicate that at least eight colors were thus printed from the first state of the stone.

(See page 50 for Catalog.)

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## U. S. 1869 Atlanta Trial Color Proofs

In addition to the strong demand for 1869 small die proofs, the beautiful Atlanta trial color proofs of this issue have been recently selling at auction considerably above Scott's U. S. Catalog prices. Although twice offered in sale catalogs as individual items, both sales brought forth bids for all these proofs as one lot. The 1869 complete lot of 78 trial color proofs on thin card in the 1954 U. S. Catalog price at \$1199. In June the D'Apery complete collection of 1869 "Atlantas" sold for \$1100. and in October an identical lot in the A. H. Brown sale realized \$1250.—C. W. B.

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## U. S. Stamp Designs Approved by Art Commission

At the Twentieth American Philatelic Congress Banquet held at St. Louis, Oct. 22 to 24, Mr. Harry H. Cowger, representing the P. O. D. Philatelic Agency was one of the speakers. Among other things he mentioned that in the preparation of designs for our new stamps the P. O. D. was in consultation with the Fine Arts Commission. This announcement brought forth applause. Such advice and consultation of these eminent artists has raised the level of design of our current U. S. Stamps to that of the monuments, public buildings and development of all improvements to the Washington City Plan which must be approved by the National Art Commission. Such procedure was strongly recommended in the article on the Golden Age of U. S. Stamp Design in the Essay Proof Journal No. 43. The new stamp series of contemporary painted portraits appropriately framed is dignified and beautiful.—C. W. B.

# Addenda to Essays for U. S. Adhesive Postage Stamps

By Clarence W. Brazer, D.Sc.

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(Continued from Journal No. 23, page 175.)

As told elsewhere in this Journal, further study and a new find of 1876 plate essays by the Philadelphia Bank Note Co. provide many new listings with revisions since this catalog was published in 1941. The author desires to see any other essays not listed herein in order to have as complete a listing as possible should a new edition of this catalog be published at a later date. All sendings should be by registered mail to Box 70, Flushing, N. Y. and they will be promptly insured and returned.

In order that the quantity now known may be recorded before these panes and sheets are broken, the number seen is given in parentheses. Some complete panes of perforated 2c, 6c, 12c & 30c, and of 1c, 3c, 7c, 24c & 90c, exist in collections not seen, and many panes have been broken. If 1 of a color has been seen from a row of 4 the number given is 4.

Color numbers are by Ridgway's "Color Standards" and color names by Brazer. See JOURNAL No. 1.

"Regular" refers to dry paper, and "Wetdown" to wet paper, (clearer), prints.

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By Philadelphia Bank Note Co.



**182E-AB.**

**182E-AB. 1 Cent to 90 Cents.**

Size of die sinkage 47x45mm or larger.

b. 1876. On semi-glazed white wove paper .005" thick 47x45mm.

71 o/5 slate-black (1 known)





182E-AA. Master Die No. 14.

**182E-AA. Master Die No. 14.**

Size of die sinkage 54x89mm.

- b. 1876? On opaque semi-glazed white wove paper .005" thick 54x85mm.  
71 o/5 slate-black (1 known)
- c. 1903? On white proof paper .005" thick (.004" where die pressed) with faint laid watermark of 8 lines in 10mm and chains 21mm apart, 62x100mm.

15 colors (10 prints of each?)

- 1 k/2 dull dark red
- 3 i/0 deep o-red
- 3 i/1 dim deep o-red
- 5 i/1 dim deep o-o-red
- 9 k/1 dim dark o-r-orange
- 11 m/1 dim dusky orange
- 15 j/0 v. deep y-orange
- 21 m/3 dingy dusky o-y-yellow
- 35 m/0 dusky green
- 39 m/2 dull dusky b-green
- 49 m/2 dull dusky blue
- 53 k/1 dim dark v-blue

57 k/3 dingy dark v-b-violet

65 k/3 dingy dark r-r-violet

71 o/5 slate-black

**182E-A. 1 Cent & 183E-A. 2 Cents.**

Designed by A. C. Helm.

Size of design 20x25mm.

Size of die sinkage 98x53mm.

- a. 1876. Frames engraved. Die sunk on India paper on card about 110x68mm and off card. (1 of each color known).

1 k/0 dark red

7 i/0 deep r-orange

9 m/0 dusky o-r-orange

39 m/1 dim dusky b-green

47 m/0 dusky g-b-blue

- b. 1876. Frames engraved die sunk on semi-glazed white wove paper .005" thick die size.

71 o/5 slate-black (1 known)

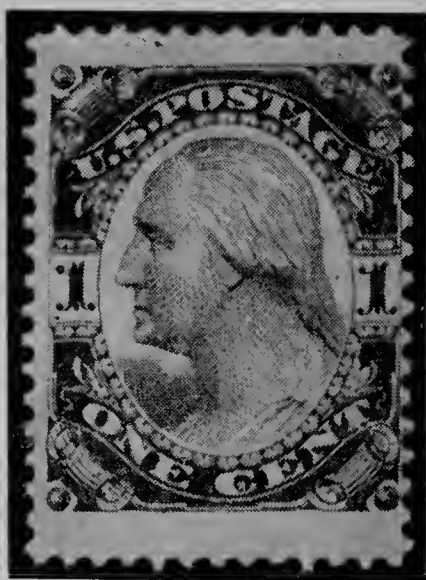
- c. 1903. Frames engraved. Die sunk on white proof paper .005" thick with faint laid lines as described



182E-A. &amp; 183E-A.

for 182E-AAc, about 112x64mm.  
16 colors. (10 prints of each?)

- 1 m/2 dull dusky red
- 3 i/0 deep o-red
- 3 i/1 dim deep o-red
- 5 i/1 dim deep o-o-red
- 9 k/1 dim dark o-r-orange
- 11 m/1 dim dusky orange
- 15 i/0 deep y-orange
- 21 m/3 dingy dusky o-y-yellow
- 35 m/0 dusky green
- 39 m/2 dull dusky b-green
- 49 m/2 dull dusky blue
- 49 m/4 smoky dusky blue
- 53 k/1 dim dark v-blue
- 57 k/3 dingy dark v-b-violet
- 65 k/3 dingy dark v-red
- 71 o/5 slate-black



182E-Ad.

#### 182E-A. 1 Cent.

da. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 f/2 dull faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. Without imprint and patent date. Not gummed.

- 11 m/0 dusky orange (brown).  
(4 in one sheet. From the designer.)
- 35 k/0 dark green (1 known)

d. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 g/2 dull v. faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. With imprint and "Patented June 16, 1876." under central 2 of each row. Light brush mark gum. Sheets with both panes about 205x-185mm.

- 9 h/1 dim m. deep o-r-orange  
"Regular" (4 in 1 sheet)
- 15 i/0 deep y-orange (4 in 1 sheet)
- 35 j/2 dull v. deep green (4 in 1 pane)
- 49 l/0 v. dark blue (4)
- 49 m/0 dusky blue (4 in 1 sheet)
- 69 j/2 dull v. deep r-v-red  
"Regular" (4 in 1 sheet)
- 71 i/2 dull deep v-r-red (4 in 1 sheet. From designer.)
- 71 j/2 dull v. deep v-r-red  
"Regular" (4 in 1 sheet)
- 72 i/2 dull deep m. v-r-red "Wet down" (4 in 1 sheet)
- 69 o/5 black (4 in 1 sheet)

e. 1876. Same as d. perforated 12. Smooth colorless gum. Some colors were cut into panes of 20 carefully perforated. Full sheets not perforated vertically at right of large left pane nor at left of small right pane.

- 7 m/1 dim dusky r-orange (4)
- 9 i/0 deep o-r-orange (4 in 1 sheet)
- 9 k/0 dark o-r-orange (4 in 1 pane)
- 9 k/1 dim dark o-r-orange (4)
- 9 m/0 dusky o-r-orange (4 in 1 pane)
- 39 m/1 dim dusky b-green  
"Regular" (4 in 1 sheet)
- 49 k/2 dull dusky blue (4 in 1 pane)
- 49 m/0 dusky blue (4 in 1 sheet)



- 59 m/1 dim dusky violet  
 "Regular" (4 in 1 sheet)  
 65 i/3 dingy deep r-r-violet (4)  
 67 j/2 dull v. deep v-red (3 in 1  
 pane)  
 69 j/2 dull v. deep r-v-red (3  
 good in 1 sheet)  
 69 k/0 dark r-v-red (4 in 1  
 sheet)  
 71 j/2 dull v. deep v-r-red (4 in  
 1 sheet)  
 72 k/2 dull dark m. v-r-red (4  
 in 1 sheet)  
 69 o/5 black (4 in 1 sheet)



183E-Ae.

**183E-A. 2 Cents.**

da. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 f/2 dull faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick without imprint and patent date. Not gummed.

11 m/0 dusky orange (brown)  
 (4 in 1 sheet. From designer.)

d. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 g/2 dull v. faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. With imprint and "Patented June 16, 1876." under central 2 of each row. Light brush mark gum. Sheets with both panes about 205x185mm.

- 9 h/1 dim m. deep o-r-orange  
 "Regular" (4 in 1 sheet)  
 15 i/0 deep y-orange (4 in 1  
 sheet & 4 in 1 pane)  
 49 l/0 v. dark blue (1 good in 1  
 pane)  
 49 m/0 dusky blue (4 in 1 sheet  
 & 4 in 1 pane)  
 67 j/2 dull v. deep v-red "Regu-  
 lar" (4 in 1 sheet)  
 67 k/2 dull dark v-red (4 in 1  
 pane)  
 71 i/2 dull deep v-r-red (4 in 1  
 sheet. From designer.)  
 71 j/2 dull v. deep v-r-red  
 "Regular" (4 in 1 sheet)

72 i/2 dull deep m.v-r-red "Wet  
 down" (4 in 1 sheet)

69 o/5 black (4 in 1 sheet & 4  
 in 1 pane)

e. 1876. Same as d. perforated 12. Smooth clear gum. Some colors cut into panes and carefully perforated. Full sheets not perforated vertically at right of large left pane nor at left of small pane.

7 i/0 deep r-orange (4)

7 k/0 dark r-orange (4 in 1  
 pane)

7 i/1 dim deep r-orange (4)

7 m/1 dim dusky r-orange (4)

9 i/0 deep o-r-orange (4 in 1  
 sheet)

9 j/0 v. deep o-r-orange (4 in  
 1 pane & 4)

9 k/0 dark o-r-orange (8 in 2  
 panes)

9 k/1 dim dark o-r-orange (4)

9 m/1 dim dusky r-orange (4  
 in 1 pane)

11 i/0 deep orange "Regular"  
 (4 in 1 pane)

11 j/0 v. deep orange (4 in 1  
 pane)

11 m/1 dim dusky orange (4 in  
 1 pane)

13 m/1 dim dusky o-y-orange  
 (4 in 1 pane)

31 m/1 dim dusky y-green (4 in  
 1 pane)

31 k/2 dull dark y-green (4)

31 m/1 dim dusky y-green (4)

33 k/1 dim dark g-y-green (4)

39 k/2 dull dark b-green (1)

39 m/1 dim dusky b-green  
 "Regular" (4 in sheet & 4 in  
 1 pane)

49 k/2 dull dark blue (8 in 2  
 panes)

49 m/0 dusky blue (4 in 1  
 sheet)

49 m/1 dim dusky blue (4)

50 m/1 dim dusky m. blue (4)

55 k/2 dull dark b-violet (4)

57 k/2 dull dark v-b-violet (4)

59 m/1 dim dusky violet "Regu-  
 lar" (4 in 1 sheet)

61 m/1 dim dusky v-r-violet (8  
 in 2 panes & 4)

65 i/3 dingy deep r-r-violet (8  
 in 2 panes)

65 k/2 dull dark r-r-violet (4)

65 l/2 dull v. dark r-r-violet (4)

69 j/2 dull v. deep r-v-red (4 in  
 1 sheet)

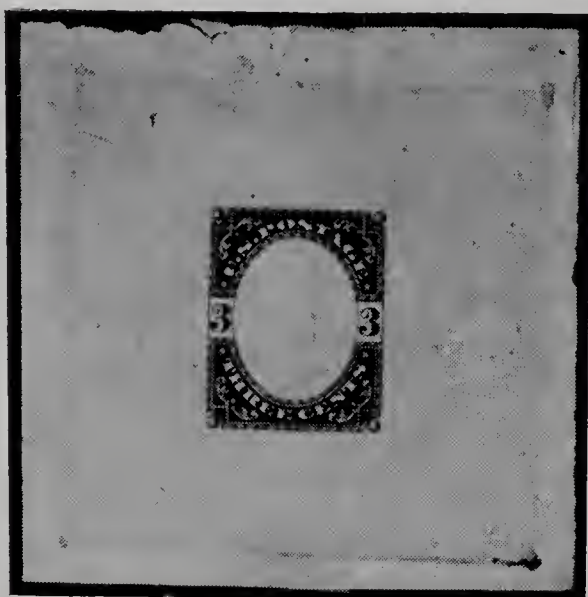
69 k/0 dark r-v-red (4 in 1  
 sheet)

69 k/2 dull dark r-v-red (4 in 1  
 pane & 4)

71 j/2 dull v. deep v-r-red  
 "Regular" (4 in 1 sheet)

72 k/2 dull dark m. v-r-red (4  
 in 1 sheet)

69 o/5 black "Regular" (4 in 1  
 sheet)

**184E-Aa.**

With vertical lines in corner  
backgrounds.

**184E-A. 3 Cents.**

Designed by A. C. Helm.

Size of design 20x25mm.

Size of die sinkage 54x54mm.

- a. 1876. Frame engraved. Die sunk on India paper varying 34x34mm to 43x33mm. on card about 58x45mm to 67x47mm.

(2 of each color known)

- 1 k/0 dark red
- 7 i/0 deep r-orange
- 11 m/1 dim dusky orange
- 35 n/0 v. dusky green
- 39 m/1 dim dusky b-green
- 47 m/0 dusky g-b-blue

- c. 1903. Frame engraved. Die sunk on white proof paper .005" thick with faint laid lines as described for 182E-AAc, about 63x64mm.

15 colors (10 prints of each?)

- 1 m/2 dull dusky red
- 3 i/0 deep o-red
- 3 i/1 dim deep o-red
- 5 i/1 dim deep o-o-red
- 9 k/1 dim dark o-r-orange
- 11 m/1 dim dusky orange
- 15 i/0 deep y-orange
- 21 m/3 dingy dusky o-yellow
- 35 m/0 dusky green
- 39 m/2 dull dusky b-green
- 49 m/4 smoky dusky blue
- 53 k/1 dim dark v-blue
- 57 k/3 dingy dark v-b-violet
- 65 k/3 dingy dark v-red
- 71 o/5 slate-black

**184E-Aaa. 3 Cents.**

Designed by A. C. Helm.

Size of design 20x25mm.

Complete engraved design model essay built up with blank vignette cut out of frame and mounted over engraved vignette 182E-A.

- aa. 1876. On India paper cut close to design. (1 or 2 of each known)
- 35 m/1 dim dusky green
  - 48 m/1 dusky m. g-b-blue

**184E-Aaa.**

With vertical lines in corner  
backgrounds.

- ab. 1876. Same as aa. with four model essays mounted as a block of four 2.5mm apart on stiff white card 80x87mm.

7 m/1 dim dusky r-orange (1 known)

- ac. 1876. Same as ab. in bi-color on card 90x112mm. (1 known)

35 m/1 dim dusky green frame  
and 45 m/1 dim dusky b-g-blue vignette

- ad. 1876. Imperforate lithographed plate essay of complete design (exists in block of 4 or possibly larger) with designs spaced 2mm apart on 23 g/2 dull v. faint yellow diagonal mesh wove paper .003" thick. Without gum.

35 m/1 dim dusky green (1 block of 4)

- ae. 1876. Same as ad. but designs spaced 3mm apart.

49 m/0 dusky blue

- da. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 f/2 dull faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. Without imprint and patent date. Not gummed.

11 m/0 dusky orange (brown)  
(4 in 1 sheet. From designer.)

35 k/0 dark green (1 known)

- db. Imperforate on glazed paper without gum.

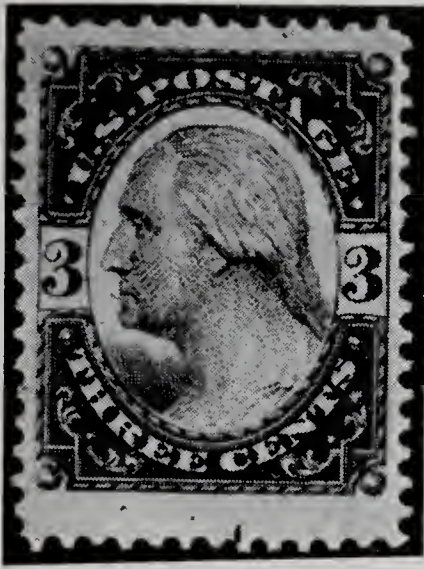
3 i/1 dim deep o-red (1 known)

- d. 1876. Imperforate plate essay of complete design lithographed in horizontal rows of 4 on 19 g/2 dull v. faint y-o-yellow semi-glazed diagonal mesh wove paper .003" thick. With imprint and "Patented June 16, 1876." under central 2 of each row. Light brush mark gum. Sheets with both panes about 205x-185mm.

9 h/1 dim m. deep o-r-orange  
"Regular" (4 in 1 sheet)

15 i/0 deep y-orange (4 in 1 sheet)





184E-Ac.

- 35 j/2 dull v. deep green (3 good in 1 pane)  
 49 m/0 dusky blue (4 in 1 sheet)  
 69 j/2 dull v. deep r-v-red "Regular" (3 good in 1 sheet)  
 71 i/2 dull deep v-r-red (4 in 1 sheet. From designer.)  
 71 j/2 dull v. deep v-r-red "Regular" (3 good in 1 sheet)  
 72 i/2 dull deep m. v-r-red "Wet down" (4 in 1 sheet)  
 69 o/5 black (4 in 1 sheet)  
 e. 1876. Same as d. perforated 12. Smooth clear gum. Some colors cut into panes carefully perforated. Full sheets not perforated vertically at right of large pane nor at left of small pane.  
 5 i/0 deep o-o-red (4)  
 7 m/1 dim dusky r-orange (4)  
 9 i/0 deep o-r-orange (4 in 1 sheet)  
 9 k/0 dark o-r-orange (4 in 1 pane)  
 9 k/1 dim dark o-r-orange (4)  
 9 m/0 dusky o-r-orange (4 in 1 pane)  
 39 m/1 dim dusky b-green "Regular" (4 in 1 sheet & 4 in 1 pane)  
 49 k/2 dull dark blue (4 in 1 pane)  
 49 m/0 dusky blue (4 in 1 sheet)  
 59 m/1 dim dusky violet (4 in 1 sheet)  
 65 i/3 dingy deep r-r-violet (4)  
 67 j/2 dull v-deep v-red (3 in 1 pane)  
 69 j/2 dull v. deep r-v-red (4 in 1 sheet)  
 69 k/0 dark r-v-red (4 in 1 sheet)  
 69 k/2 dull dark r-v-red (4)  
 71 j/2 dull v. deep v-r-red "Regular" (4 in 1 sheet)  
 72 k/2 dull dark m. v-r-red (4 in 1 sheet)  
 69 o/5 black (4 in 1 sheet)

**184E-B. 3 Cents.**

- a. 1876. Complete engraved die essay on India paper 35x50mm.  
 Size of die sinkage 54x66mm.  
 5 i/1 dim deep o-o-red (1 known)  
 b. 1876. Complete engraved die sunk essay on semi-glazed white wove paper .005" thick die size 54x66mm.  
 71 o/5 slate-black (1 known)  
 c. 1876. Same as b. on 23 f/2 dull faint yellow glazed bond paper .003" thick 48x75mm and smaller. (1 of each color known)  
 1 i/1 dim deep red  
 1 j/1 dim v. deep red  
 1 k/1 dim dark red  
 3 i/1 dim deep o-red  
 5 i/1 dim deep o-o-red  
 72 k/1 dim dark m. v-r-red  
 71 o/5 slate-black  
 d. 1903. Complete die sunk essay on white proof paper with faint laid lines as described for 182E-AAc, about 52x77mm.  
 16 colors (10 prints of each?)  
 1 m/2 dull dusky red  
 1 i/0 deep red  
 3 i/0 deep o-red  
 3 i/1 dim deep o-red  
 5 i/1 dim deep o-o-red  
 9 k/1 dim dark o-r-orange  
 11 m/1 dim dusky orange  
 15 i/0 deep y-orange  
 21 m/3 dingy dusky o-yellow  
 35 m/0 dusky green  
 39 m/2 dull dusky b-green  
 49 m/4 smoky dusky blue  
 53 k/1 dim dark v-blue  
 57 k/3 dingy dark v-b-violet  
 65 k/3 dingy dark v-red  
 71 o/5 slate-black  
 e. 1903. Complete engraved die essay on colored glazed card .010" thick 55x66mm.  
 3 k/1 dim dark o-red on 13 g/3 dingy v. faint o-y-orange  
 61 k/2 dull dark v-r-violet on 43 f/2 dull faint g-blue  
 71 o/5 slate-black on 33 g/3 dingy v. faint g-y-green  
 f. 1876. Lithographed plate of 9 essays on semi-glazed white wove paper .004" thick without gum. (1 known)  
 1 h/0 m. deep red  
 g. 1876. Lithographed plate of 9 essays on glazed white wove paper with diagonal mesh .003" thick as for 184E-Bf, without gum. (not scarce)  
 Printed on paper about 180x132mm with two panes from 23x28mm apart inverted; red and green exist on same sheet of paper. The panes were later cut apart.  
 (To be continued)



## Newfoundland Revenue Essays

By C. M. Jephcott

At left plate essay printed on white wove paper slightly over 0.004 in. thick and is in a rose-red color. (71 i/o deep v-r-red). The design measures 18 by 21.5 mm. It bears a general resemblance to the 1929 postage stamp issue of Jamaica and was possibly engraved and printed by Messrs. DeLaRue & Co. about that time.

Essay at right was printed on white wove paper 0.005 in. thick and is in a black color. The design measures 18 by 21.5 mm.

Both essays were in the collection of the late Mr. Goodwin R. Harris and were made available for photographing through the kindness of Mr. L. A. Davenport. (E. P. S. 216).

## Society Official Business

### Meeting of the Board of Directors, October 13, 1954

President Gates called the meeting to order at 5:45 P. M. at the Collectors Club, New York.

The Directors present were Messrs. Altmann, Blanchard, Brazer, Gates, Higgins, Mandos, Minuse and Morris with proxies from Messrs. Brooks, Glass, Greene and Wray.

On a roll call by the Secretary, a quorum was established.

The minutes of the last meeting of the Board were read, and on motion duly carried, approved.

Secretary Higgins presented application No. 830. On motion duly carried, this was accepted subject to the usual period of posting.

Upon a report from the Treasurer, the following member was dropped for non-payment of dues:

Robert H. Dickson, No. 398.

The Board learned with deep regret of the death of members John Boyce and Austin H. Brown.

The following Appointees were made for the year 1954-1955:

Managing Editor, Prescott H. Thorp, Netcong, N. J.

Foreign Editor, George W. Caldwell, 5512 Hadfield St., Philadelphia 43, Pa.

B. N. A. Editor, C. M. Jephcott, Ph.D., 323 Rosemary Road, Toronto 10, Ont., Canada.

Librarian, Solomon Altmann, 1113 Teller Ave., New York 56, N. Y.

Board Recorder, Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y.

International Secretary, Joseph Mandos, 6816 Paschall Ave., Philadelphia 42, Pa.

The following Standing Committees were named for the year 1954-1955:

*Auditing:* Charles W. Brooks, *Chairman*, 301 E. 38 St., New York 16, N. Y., E. Elkins, Thomas F. Morris.

*Awards:* Julian Blanchard, *Chairman*, 1 Sheridan Square, New York 14, N. Y., Clarence Hennan, M.D., Elliott Perry.

*Catalogue:* Clarence W. Brazer, *Chairman*, Box 70, Flushing, N. Y., Kenneth Minuse, *Asst. Chairman*, 1236 Grand Concourse, New York 56, N. Y., Fred Jarrett, Eugene N. Costales, Marcus W. White, Solomon Altmann.



- Chapters & Units:* Kenneth Minuse, *Chairman*, 1236 Grand Concourse, New York 56, N. Y., Albert P. Bantham, Clarence J. Gruhl, Robert W. Lyman, C. M. Jephcott.
- Constitution & By-Laws:* Sol. Glass, *Chairman*, 3311 Powhatan Ave., Baltimore 16, Md., Chester A. Smeltzer, John J. Britt, Vincent Domanski, Jr., A. E. Guenther, Charles W. Brooks.
- Editorial Board:* Clarence W. Brazer, *Chairman*, Box 70, Flushing, N. Y., Julian Blanchard, Phillip Rochlin.
- Exhibitions:* Joseph Mandos, *Chairman*, 6816 Paschall Ave., Philadelphia 42, Pa., Henry Gates, George B. Wray, Joseph A. Herbert, Julian F. Gros, Richard Bohn, John D. Pope III, Franklin Bruns, Jr.
- Finances:* Thomas F. Morris, *Chairman*, 19 West Drive, Larchmont, N. Y., W. H. Kiefaber, Asst. Chairman, 634 Woods Road, Dayton 9, Ohio, Julian F. Gros, Horace F. Hartwell, Philip Spalding.
- Library:* Solomon Altmann, *Chairman*, 1113 Teller Ave., New York 56, N. Y., Edward P. Babcock, Herman Herst, Jr., George T. Turner, B. Filmore Jumper.
- Publicity:* Henry Gates, *Chairman*, 64-20-D 194 Lane, Fresh Meadows 65, New York, William M. Wylie, Franklin Bruns, Jr., Vincent G. Greene, Richard McP. Cabeen, David Lidman, Max E. Esternaux, George Linn, Charles A. Lott.
- Recruiting:* Sol. Glass, *Chairman*, 3311 Powhatan Ave., Baltimore 16, Md., Robert W. Lyman, Asst. Chairman, 6 Myles View Place, Willowdale, Ont., Canada, Solomon Altmann, Leon Bilak, Alvaro Bonilla-Lara, Lester G. Brookman, Manuel Galvez, Robson Lowe, Bernard Harmer, J. Santiago Rachitoff, Charless Hahn, Fred L. Caposella, Vincent G. Greene, Fred Barovick.

## Meeting of Board of Directors, December 7, 1954

President Gates being out of town, First Vice-President Blanchard called the meeting to order at 5:30 P. M. at the Collectors Club, New York, N. Y. The Directors present were Messrs. Blanchard, Brazer, Brooks, Gros, Higgins and Minuse, with proxies from Messrs. Altmann, Glass, Greene, Mandos and Morris.

On a roll call by the Secretary, a quorum was established.

The minutes of the last meeting of the Board were read and on motion duly carried, accepted.

Secretary Higgins presented applications No. 831 through No. 842. On motion duly carried, these were accepted subject to the usual period of posting.

Treasurer Gros submitted his report showing a cash balance of \$3920.32 on hand as of November 30, 1954, with the October JOURNAL to be paid for out of this figure. He also submitted a bill from the Secretary for \$11.55 for out of pocket expenses which was ordered paid. Upon motion duly made and seconded, this report was accepted with thanks to the Treasurer.

After consideration, a motion was duly carried to rescind a formal resolution (September 1954) offering back numbers of the JOURNAL in lots of five or more at reduced prices.

On motion duly made and seconded, the Secretary was instructed to order 200 reprints of the revised list of members. Upon another motion duly made and seconded, the Editor was instructed to have 600 copies of each issue of the JOURNAL printed until further notice.

The following resignations were accepted with regret: Willard W. Davis, Leon Bilak, Hans M. F. Schulman.

Re-instated to membership: K. Bileski.

The Board learned with deep regret of the death of member Frank W. Rosell on October 25, 1954. Mr. Rosell was one of the organizers of the Essay-Proof Society and a member of the Board of Directors until 1949.

At 7:00 P. M., on motion duly carried, the Board adjourned.

KENNETH MINUSE, *Recorder*.

## Reports of Chapter Meetings

### New York Chapter No. 1

SOL. ALTMANN, *Chairman*

KENNETH MINUSE, *Secretary*

Minutes of October 13, 1954. Members present: Altmann, Brazer, Blanchard, Capossella, Fernald, Finkelberg, Higgins, Minuse and Newmann, our guest was Mr. Fred Auerbach.

Mr. Finkelberg showed five pages of Draper Welsh & Co. and Bald Couseland & Co. essays, three pages of two different Washington heads essayed by Toppan Carpenter & Co., also one page of small die proofs all of the U. S. 1851 issue. Of the 1861 issue he showed one page of the 1c essay with coupon attached, one page of the 1c proofs in various colors on surface starch paper in blocks of four, also one page

of the 1861 15c large and small die proofs. One page of essays of grills for the 1867 issue. Of the 1869 issue there were one page of essays of the 3c small numerals in blocks of four, and one page of essays of the 30c on surface tinted paper. Representing the 1890 issue there was a complete set of large die proofs and one set of small die proofs all on India on card. The Columbians were there in a complete set of large die proofs and numerous small die proofs on card and on India paper. Of the Pan-Americans there were a complete set of large and small die proofs, and of the 1902 issue there was shown a complete set small die proofs.

Dr. Blanchard next introduced Mr. John H. Keefe, member No. 787 of Lakewood, Ohio. Mr. Keefe is a free lance engraver and while he said he was really a letter engraver, he showed us some very fine examples of engravings he had done of bank buildings, etc. We certainly all enjoyed meeting Mr. Keefe and hearing his interesting comments.

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Meeting of November 10, 1954. Members present: Altmann, Blanchard, Brazer, Britt, Caposella, Glaser, Gros, McCoy, Minuse, Newmann, Rochlin, Van Noten, White and Wray.

The principal speaker of the evening was Mr. John J. Britt, who showed "My Favorite Pages" from his specialized collection of Air Mail Essays and Proofs of the world, starting with Algeria and ending with United States. As this collection captured many awards all over the country, we could not attempt to describe it here. It was something that must be seen to be appreciated, a fact that all present at this meeting heartily agreed.

Dr. Brazer showed more of his Columbian die essays in various colors.

Julian F. Gros exhibited the Louisiana Purchase Series, from Large Die Proofs to the actual stamps. Included in the display were a set of small die proofs from the 1915 printing for the Panama Pacific Exposition, of which there are only a few sets known, also a set of small die proofs from the Franklin D. Roosevelt collection, especially printed for him in 1931. There were also shown a set of covers of all values.

Dr. Blanchard next displayed his exhibit which won Third Prize in the same show. It consisted of 48 pages of bank notes and stamps having identical or similar designs, in most cases a proof of either the note or the stamp being shown. It began with some of the early U. S. Locals, including the American Letter Mail Co. Type L12, Blood's Penny Post Type L42, and the City Despatch Post Type L106a, followed by the New York Postmaster's Provisional of 1845, and continuing with various U. S. regular issues from 1847 to some of the more recent commemoratives. Included also were some pages showing U. S. Fractional Currency, as well as some Revenues.

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Meeting of December 8, 1954. Members present: Altmann, Blanchard, Dr. & Mrs. Brazer, Brooks, Finkelberg, Gros, Minuse, Newmann, Rochlin and Van Noten. Our guest was Mrs. Van Noten.

Mr. Jean Van Noten, (E. P. No. 814) who is an eminent artist and stamp designer showed a great many of his original sketches. These included progressive designs for Belgium stamps of which final sketches were accepted for 52 different stamps that were issued. Also exhibited were the original sketches for the 1952 5c blue United Nations stamp, picturing the Veteran's War Memorial Building, San Francisco, Calif. Mr. Van Noten also showed a large book containing photographs of paintings by him and now hanging in various museums and in private homes all over the world. This book also contained drawings and pictures of murals and work done on stained glass windows by him. At the end of this exhibit, Mr. Van Noten was given a standing vote of thanks. This certainly was one of our most interesting meetings and all those who did not attend missed something they probably will never see in its entirety. Mr. Van Noten's career has been so notable, it is planned to have it written up in some future Journal including some cuts of his beautiful work.

Dr. Blanchard showed some very rare "remainder" notes as issued by the U. S. Government on account of the War of 1812. Most of these were in complete sheets or part sheets, each note in the sheet being separately hand engraved (except for the use of punches) and bearing the imprint of Murray, Draper, Fairman & Co. It was pointed out that the paper contained colored silk fibers, possibly an evidence of intent to prevent counterfeiting. The notes were of four different classes, or series, as follows: (1) Issued by Act of Congress June 30, 1812: \$100, \$1000; interest payable at 5-2/5%; the amount of interest per day, per month and per year printed on the note; (2) Act of Dec. 26, 1814: \$20; interest as on preceding; (3) Act of Feb. 24, 1815: \$100; interest at 2-2/5%, or convertible into 6% Govt. Stock; amount of interest printed on note as above; (4) Act of Feb. 24, 1815, dated March 25, 1815: \$3, \$5, \$10, \$20; no interest; receivable in all payments to the Government, or fundable on request at 7% interest. The speaker stated that at the recent A. S. D. A. show a dealer acquaintance had shown him proofs of all the above types but one, printed on glossy cardboard. A member of the audience commented that a New York bank recently had a window display of some of these notes, among them a number of counterfeits.



## Secretary's Report

BY ALBERT H. HIGGINS, *Secretary*

70 University Place, New York 3, N. Y.

### Members Admitted

- No.*
- 823 Martin, Harry, Jr., 1152 Yonge St., Toronto, Ontario, Canada. (Stamp Dealer.)
- 824 Scott, W. J., 17 Lonsdale Road, Toronto 7, Ontario, Canada. (British North America.)
- 825 Drossos, P. J., 1 St. Denys Place, Athens, Greece. (Stamp Dealer.)
- 826 Liggett, Ernest J., Route 1, Collinsville, Oklahoma. (U. S.—Mint.)
- 827 Lopez, Frederick W., 59 Elm St., Melrose 76, Mass. (U. S.)
- 828 Hurst, Peter J., 5488 Avonmore Ave., Apt. 407, Montreal 29, Quebec, Canada. (Canada.)
- 829 Alten, George H., 539 W. Wheeling St., Lancaster, Ohio. (General.)
- 830 Varian, Robert A., M.D., 10 W. Emporia, Muskogee, Oklahoma. (General, with special interest U. S.)

### Applications Received

- 831 Cone, Richard N., 606 West Liberty St., Vermilion, Ohio. (Dealer-Collector—Latin America.)  
By Joseph Mandos.
- 832 Moorfield, Mrs. Emily, 68 Bennett Ave., Long Beach 3, Calif. (U. S.; Penny Blacks.)  
By F. Barovick.
- 833 Tucker, H. J., Jr., c/o The Bank of Bermuda, Ltd., Hamilton, Bermuda. (Bermuda; British Honduras; Grenada; St. Vincent.) By Arthur D. Pierce.
- 834 Dillistin, William H., 443 East 39th St., Paterson 4, N. J. (Altered Obsolete Notes.) By J. Blanchard.
- 835 Bogg, William G., Jr., c/o New England Stamp Co., 45 Bromfield St., Room 43, Boston 8, Mass. (Dealer.) By G. E. Russell.
- 836 Green, F. C., 95 Cottingham St., Toronto 5, Ontario, Canada. (Newfoundland.) By R. W. Lyman.
- 837 Tallman, Francis G., Arabian American Oil Co., Ras Tanura Box 704, Dhahran, Saudi Arabia. (Saudi Arabia; U. S. Plate Numbers.) By E. A. Blauvelt.
- 838 Hicks, George D., Box 156, Listowel, Ontario, Canada. (Canada, Small Queens.) By R. W. Lyman.
- 839 Sellers, Dr. David F., 710 Van Antwerp Bldg., Mobile 12, Alabama. (No specialty stated.)  
By H. K. Frederick.
- 840 Russell, W. H., 7 Vinton St., Melrose 76, Mass. (U. S. to 1869; British North America.)  
By C. W. Brazier.
- 841 Christopher, Paul P., 42 Yale Ave., Wakefield, Mass. (Stamp Dealer, Early U. S. Stamps, Essays & Proofs.) By C. W. Brazier.
- 842 Monge, Pedro, Fernando, 59, Barcelona, Spain. (Stamp Dealer.) By Manuel Galvez.

### Change of Address

- 666 Carmona, F., Jr., to 150 Josefa Drive, San Juan, Rizal, Philippines.
- 359 Bohn, Richard S., to Hampton Lane, New Canaan, Conn.
- 709 Bradley, Owen, to Box 575B, R. R. 3, Winnipeg, Manitoba, Canada.
- 703 Richardson, Edward A., to 303 Pin Oak Drive, La Marque, Texas.
- 222 Velek, John, to 2523 N. Newcastle Ave., Chicago 35, Illinois.

### Membership Re-instated

- 463 Bileski, K.

### Membership Lapsed

- 398 Dickson, Robert H.

### Resignations Accepted

- 30C Davis, Willard W. 576 Schulman, Hans M. F.
- 660 Bilak, Leon

## Deceased

624

Brown, Austin H.

19C

Rosell, Frank W.

## Enumeration of Membership

Number reported in JOURNAL No. 44 .....	400
Gains .....	9
Losses .....	6
Net Membership reported in this JOURNAL No. 45 .....	403
Non-Member subscribers to the Journal .....	8

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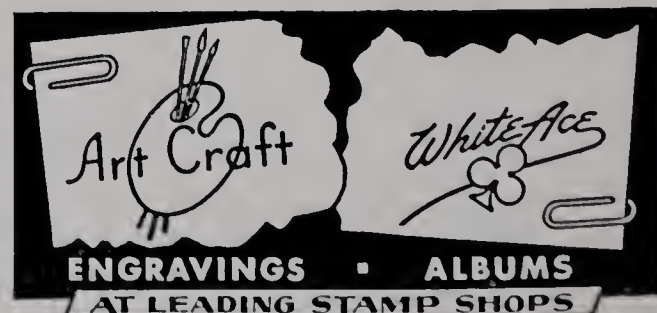
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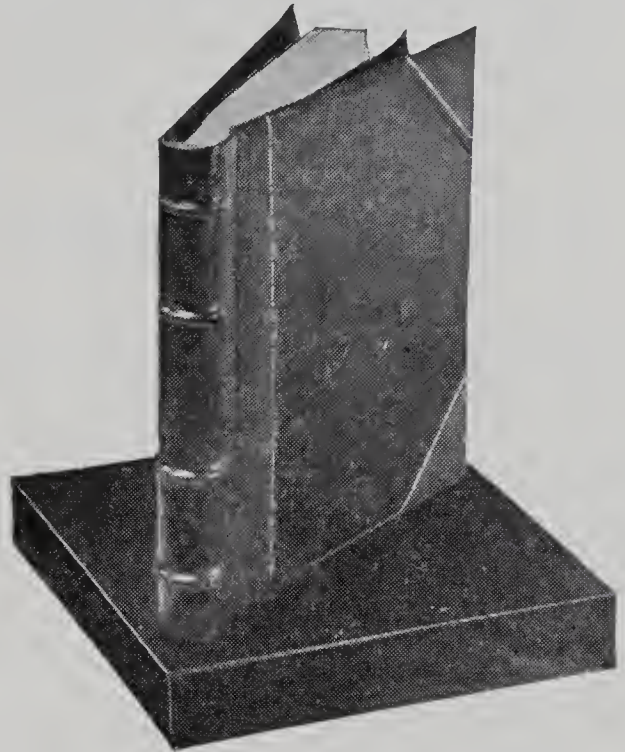
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green bond .....	5.00
same in brown .....	5.00
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62E-Ac VF in oran. TA .....	6.00
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net .....	4.50
184E-Bf VF blk. in brown	
on green .....	6.50

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